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REPORT TO

**SAN FRANCISCO  
REDEVELOPMENT AGENCY**



FINAL REPORT  
OF THE  
**USER STUDY**  
OF  
PROPOSED CULTURAL FACILITIES  
AT  
YERBA BUENA CENTER

November 1982

**Virginia Hubbell Associates**

at, Marwick, Mitchell & Co.

**Alexander Grant**  
& COMPANY

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Peat, Marwick, Mitchell & Co.

Three Embarcadero Center  
San Francisco, California 94111  
(415) 981-8230

November 24, 1982

Mr. Wilbur W. Hamilton  
Executive Director  
San Francisco Redevelopment Agency  
939 Ellis Street  
San Francisco, California 94109

Dear Mr. Hamilton:

Peat, Marwick, Mitchell & Co., in association with Virginia Hubbell Associates and Alexander Grant & Company, is pleased to submit this Final Report of the USER STUDY of Proposed Cultural Facilities at Yerba Buena Center (YBC).

We believe this study has developed a substantial amount of information regarding the desires and needs of the arts community for facilities and equipment at YBC. The material developed during the course of this study, together with our recommendations, should provide the Agency with the information it needs to address the important policy issues associated with the cultural program at YBC.

As you know, this project has been a cooperative effort between the public and private sectors of the San Francisco Bay Area. We believe the project is an example of the type of cooperative effort that is contemplated by President Reagan's challenge to establish "Public/Private Partnerships."

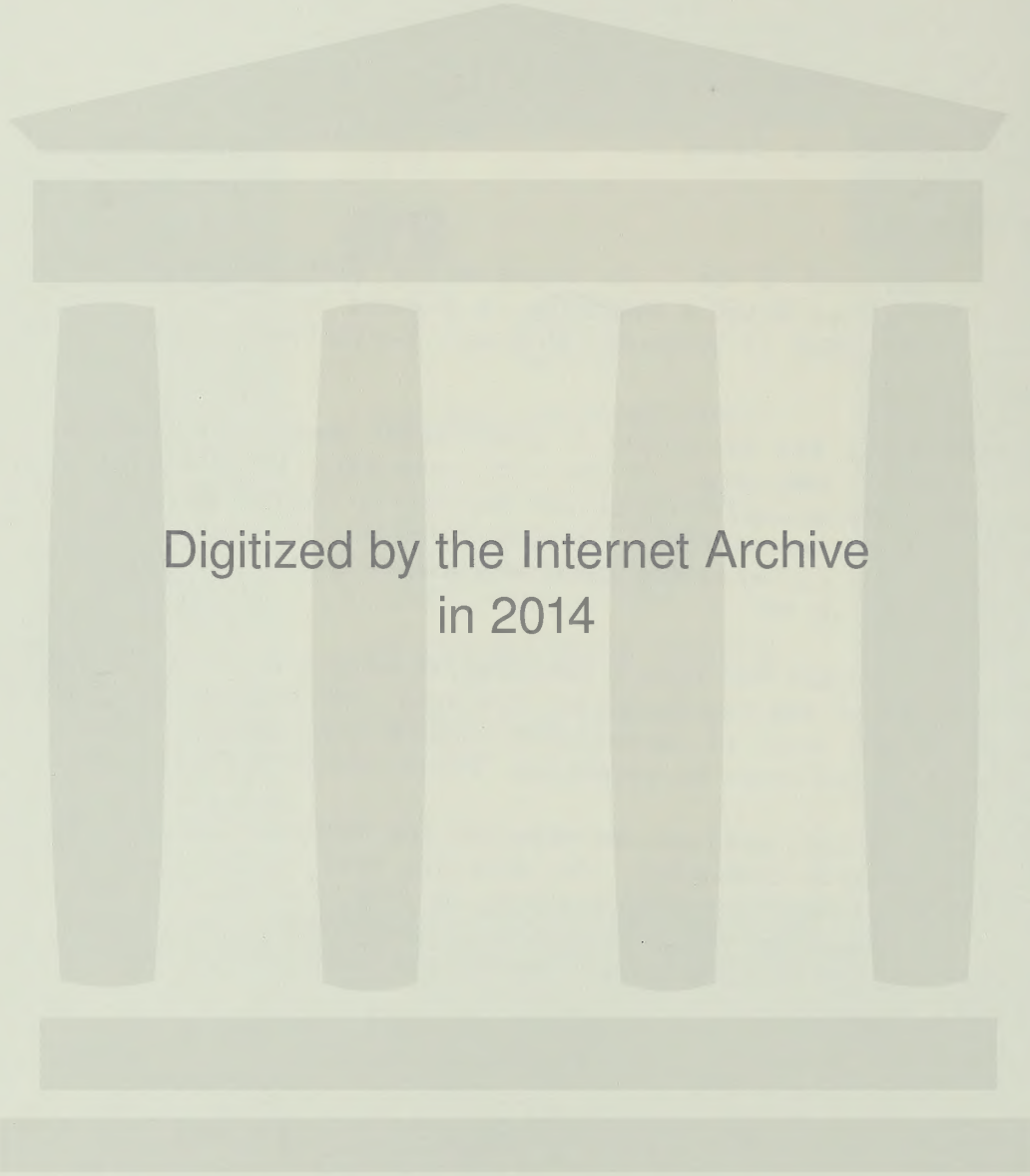
During the course of this project, we received the enthusiastic support and cooperation of the arts community. We also are most appreciative of the time and effort devoted to the project by the Technical Assistance Committee. In addition, we received extensive assistance from the management and staff of the Agency, and appreciate their contribution to the success of this project.

Very truly yours,

Peat, Marwick, Mitchell & Co.

Three Embarcadero Center  
San Francisco, California 94111  
(415) 981-8230

Peat, Marwick, Mitchell & Co.



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REDEVELOPMENT AGENCY



FINAL REPORT  
OF THE

USER STUDY

OF

PROPOSED CULTURAL FACILITIES

VIRGINIA HUBBELL ASSOCIATES

USER STUDY

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## EXECUTIVE SUMMARY





YERBA BUENA CENTER

USER STUDY

EXECUTIVE SUMMARY

The User Study of Proposed Cultural Facilities at Yerba Buena Center is an analysis of the potential use of a series of cultural facilities that have been recommended by the arts community for inclusion at Yerba Buena Center. The community's recommendations were made after a two year planning period undertaken by over 200 hundred artists and community members. Those recommendations were documented in a report issued to the San Francisco Redevelopment Agency on August 5, 1981. That report, commonly referred to as "The Blue Book", was then adopted by the Agency for planning purposes.

The current Study, hereafter called the User Study, analyzes the feasibility of each of the facilities recommended, in terms of potential use. The analysis is based on statistics of current and projected usage. The data base for the recommendations made in this Study comes from information provided by 256 respondents to detailed Survey Questionnaires, and 249 Interviews representing leaders of the arts, business, funding and other sectors of the community. Interest in the Study and the rate of return of the Survey was extremely high.





It is important to note that the User Study does not attempt to provide a detailed financial analysis of each of the facilities. Initial financial findings were presented to the Redevelopment Agency by this team of consultants in January 1982. A revised financial analysis incorporating User Study findings will be undertaken on completion of this Study.

### FINDINGS AND RECOMMENDATIONS

There is a severe shortage of well equipped, high quality performance and exhibition space in San Francisco. The User Study presents a number of reasons why current facilities are inadequate to serve the community's needs. New facilities currently being projected to be built in San Francisco (for example, the projected performance spaces at Fort Mason and the Temple Arts facility) will not fill the need for additional space.

The Yerba Buena Center is looked on by the community as something of far greater importance than merely a central location where business and culture happen to reside. It is perceived as a true center, a place for the presentation of works, but also, and more importantly, a place where the creative process can be shared by the artists, with the public and with each other. It is perceived as a focal point for the City, a space in which the finest quality, and the most exciting,



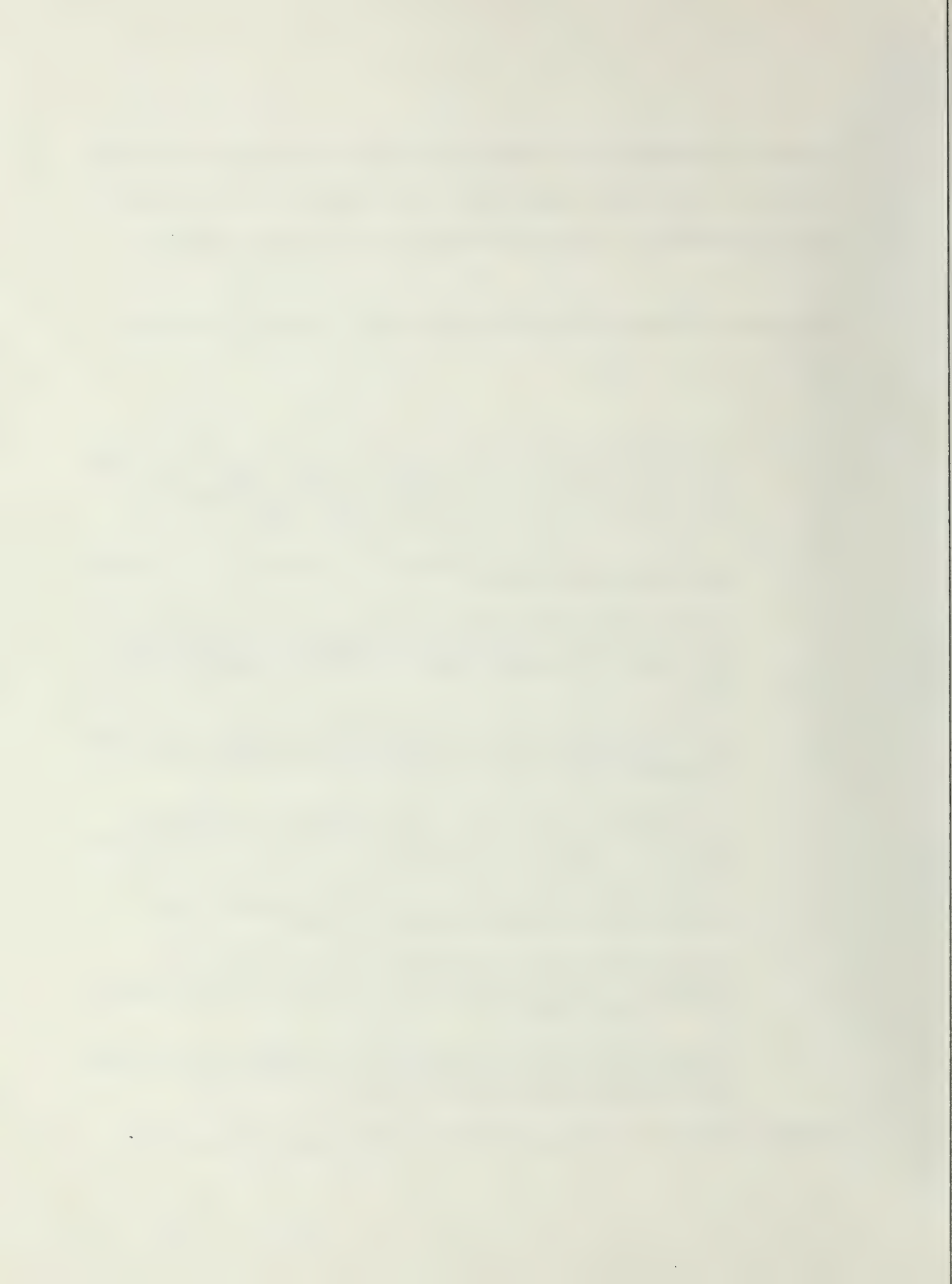


creative contemporary and traditional cultural activities from around the entire world may be experienced. Yerba Buena is looked upon by the arts community as an international, as well as local center.

The Study analyzed the following facilities as defined in the Blue Book:

- ° A 1000 seat first quality proscenium theatre to be available for use by non-profit and commercial dance, music and theatre organizations, artists, other arts and non-arts users, and for other appropriate public uses.
- ° A 400 seat first quality theatre to be available for use by the same groups as above.
- ° A 100 seat first quality screening facility for use by video and film artists, non-profit and commercial organizations, other arts and non-arts users, and other appropriate public uses.
- ° A 15,000 square foot first quality exhibition/gallery space, with 10,000 square feet of support space, designed to accommodate diverse programming.
- ° A 13,000 square foot area divided into artist studios designed for use by local and visiting guest artists in the fields of visual arts and crafts.
- ° A 6,000 square foot area for a resource/research center library focusing specifically on the arts.
- ° A 9,000 square foot area divided into classrooms for educational activities by artists, school children, seniors and the general public.
- ° A 10,000 square foot multi-purpose type space for exhibitions, performances, benefits, receptions, etc. for use by artists and the community-at-large.

Based on statistics of the community's current programs and use of





facilities, projections of usage over the next three year period, and on other pertinent data provided by leaders in the community, the Study findings indicate that:

- (1) Not all of the facilities initially recommended by the arts community should be built;
- (2) One facility that was not originally proposed should be added;
- (3) Some of the initial specifications of the recommended facilities should be changed.

#### THE 400 SEAT THEATRE

The small theatre facility is recommended as proposed in the Blue Book, with the exception of the seating capacity. Data indicates that the theatre would be "well and fully used" throughout the year, and that a flexible 600 seat theatre would serve the community's needs to an even greater extent than would a 400 seat house.

#### Recommendations and Rationale:

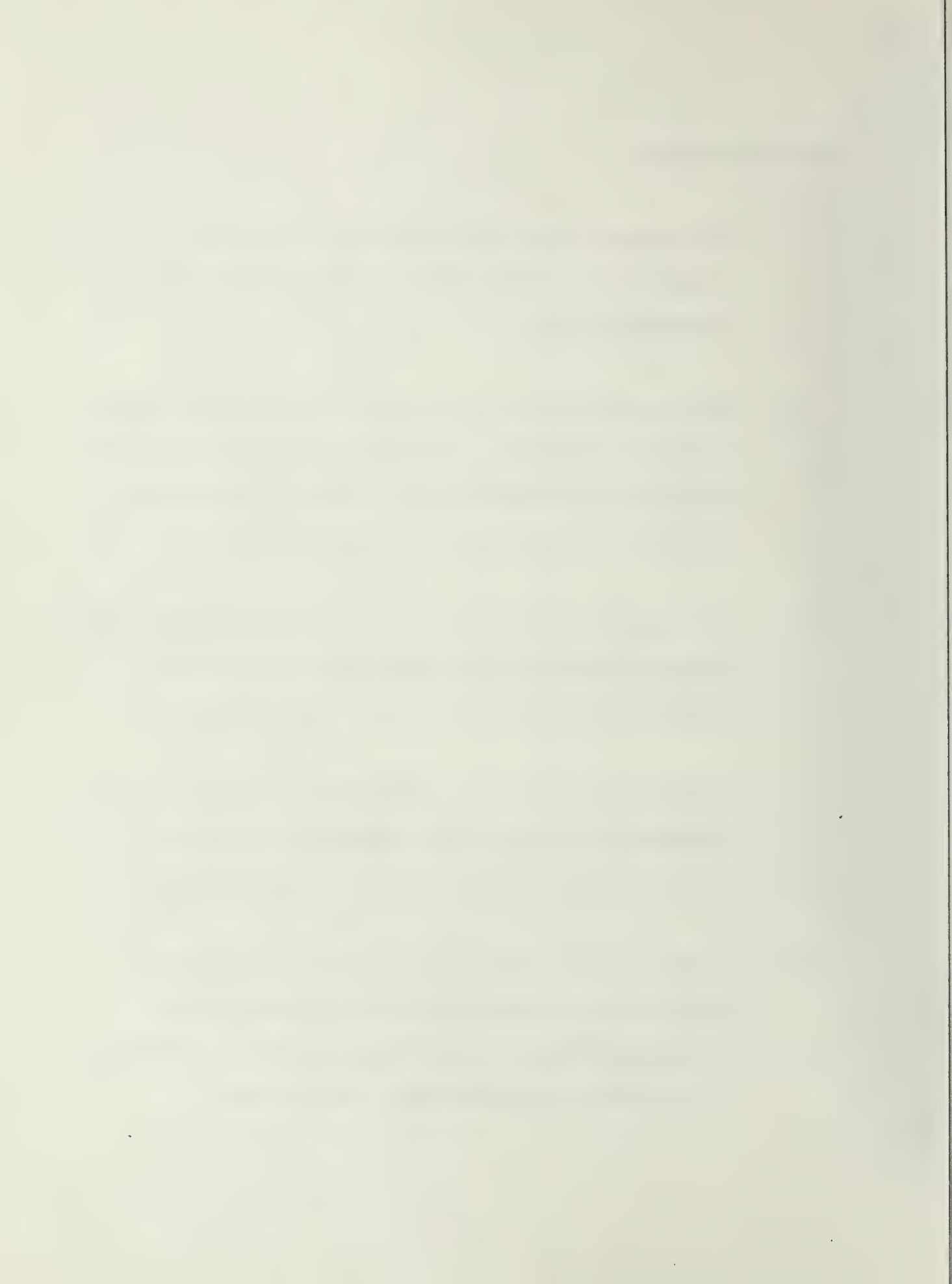
1. A 600 seat proscenium theatre should be built at the



Yerba Buena Center.

2. The theatre should be designed to include maximum flexibility of use by providing a balcony which seats approximately 200.
3. This configuration would provide the basic 400 seat theatre which has been proven to be needed and projected to be fully used, and at the same time would allow for the additional 200 seat capacity and resulting earned income.
4. This capacity would allow organizations working in the small houses to stretch to new audience and production levels which are not presently available in San Francisco.
5. This theatre would provide opportunities for small touring organizations to play in San Francisco in a first class facility of this size which currently does not exist.
6. A small theatre of this size, with flexible capacities, would provide an appropriate balance to the 1400 seat theatre described in the following paragraph, in creating a vital Center of Art and Culture at Yerba Buena.





## THE 1000 SEAT THEATRE

This facility is not recommended as originally proposed. User statistics show that a 1000 seat theatre is too large for the majority of local users, and too small to be economically viable for local, national and international producers and presentors and touring organizations, who indicate that a minimum of 1200-1400 seats are needed.

If the underlying justification for the cultural component at the Yerba Buena Center is to serve only, or primarily, the local arts organizations without particular regard for programming from outside the Bay Area, then the determination must weigh in favor of not building the larger theatre.

If other critical factors are taken into consideration, then the larger theatre must be recommended for inclusion at YBC. The larger theatre would add the critical ingredient to making the YBC a major Center, international in scope rather than only locally focused and therefore would best serve the needs of the developer as well as the City.

It would also create cultural programming at Yerba Buena Center that would make it most attractive to potential visitors of the other





activities at the Center (i.e. amusement, recreation, retail, etc.). In the final analysis, these factors must not be ignored. Therefore the larger theatre is being recommended, and with a flexible seating capacity large enough to allow the theatre to be economically feasible.

Recommendations and Rationale:

1. A 1400 seat proscenium theatre should be built at the Yerba Buena Center.
2. It should be designed with maximum flexibility (without destroying the aesthetic of design, acoustics, proper presentation or proper audience comfort) to reduce to 1000 or increase capacity as required by the type of production, the presentor, and/or success of performances.
3. A 1400 seat capacity will provide a strong economic potential for local producers and presentors, and will allow major touring attractions to include San Francisco as they have heretofore been unable to do.
4. Projected joint activities (productions featuring more than one company) and "festival" type presentations by local



organizations will have the opportunity to enjoy a larger audience and increased earned income, and at the same time have the flexibility of working in the reduced capacity house if appropriate and more economically feasible.

5. If designed properly, this size house would fall within the general size configuration suggested as being the most desirable by most major organizations and presentors outside this area.
6. The cost of operating a 1400 seat house would be only a nominal increase over the cost of operating a 1000 seat house; and these costs should be offset by the increased revenue potential.
7. The costs of accommodating an extra 400 seats in the building phase are nominal in terms of long range benefits to Yerba Buena Center.
8. The performance dimensions possible in a theatre of this capacity, coupled with the smaller 600 seat theatre previously described, will properly address the needs of a true Center of Art and Culture which we believe in the basis of the Yerba Buena Center Cultural facilities and programs.





## THE 100 SEAT VIDEO/FILM SCREENING FACILITY\*

The Bay Area leads the country in the field of Video and is considered one of the nation's leading areas in the Film industry. Bay Area video and film artists, many of whom have world-wide reputations, lack appropriate presentation facilities. Usage statistics from both non-profit and commercial users overwhelmingly support the inclusion of this facility. In addition to the 100 seat facility, statistics show a critical and justifiable need for a more intimate 25 seat capacity screening room. The recommendations reflect this.

### Recommendations and Rationale:

1. That a 100 seat Video/Film Screening Facility be built at the Yerba Buena Center.
2. That the Screening Facility be designed to have a proper lobby space which may be used for small gatherings, receptions and other general uses.

\*Facilities for an extensive non-commercial public program of film exhibition are not included in this study. While the YBC Cultural Plan Design Scenario (the "Blue Book") recommends that a public film exhibition program be part of the YBC cultural component, it urges that the facilities required be developed as part of the commercial Cinema Center, which falls under the Amusement, Recreational, and Entertainment uses at YBC. This places the facilities outside the purview of this study. (YBC Cultural Plan Design Scenario, pp. 23-24.)





3. That the design of the facility also include an additional small (25 seat) viewing room for presentation of works to potential investors/funders and viewing of works-in-progress.
4. That the facility be marketed by the cultural component in a manner which insures that programming of events which are open to the public receive continuous and high visibility.
5. That both professional and audio/visual quality equipment as suggested in the assumptions for the Study be a part of the facility.
6. The inclusion of this facility in the YBC cultural component is fully justified both in terms of maximum projected use as determined by the questionnaire responses and interview responses. In our opinion it is also justified in terms of the important role that the Bay Area plays in the nation-wide video and film industry, and by the quality of work and number of recognized artists working in the San Francisco area.

#### EXHIBITION/GALLERY SPACE

San Francisco lacks an appropriate exhibition space for the



presentation of outstanding works by its own highly respected community of visual artists and their peers from around the world. Survey statistics and interview findings from potential users of the exhibition/gallery space (artists, gallery owners, non-commercial and commercial visual arts organizations, educators and critics) substantiate the need for an exhibition complex of the size and general configuration as originally proposed.

Recommendations and Rationale:

1. That an Exhibition/Gallery of 15,000 square feet with support space of approximately 10,000 square feet should be built at the Yerba Buena Center.
2. That the recommended configuration and interior design factors suggested by the arts community and outlined in this report should be implemented.
3. That programming should be varied, but the primary programming focus for the space should be contemporary in nature, with constant attention to methods of presentation/exhibition (i.e. performance art; use of film/video/sound; etc.).





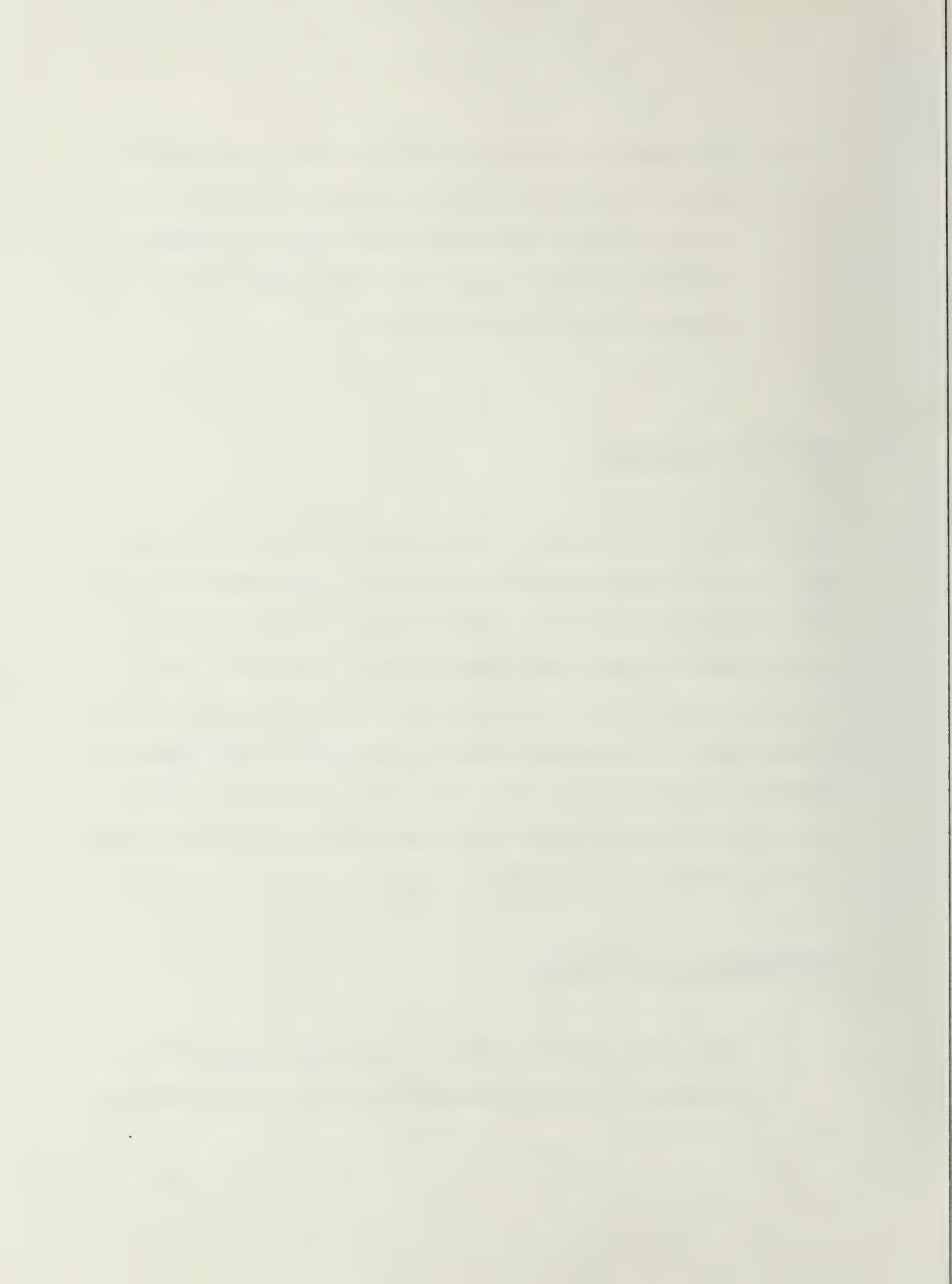
4. That this space should be not only a place to go and view exhibitions, but also a gathering place of artists and ideas, and that this ability to associate and experience should be of equal value to that of the opportunity to exhibit in a first class facility.

#### ARTIST STUDIO WORKSPACES

User statistics do not support the inclusion of resident studios for local artists. The majority of the visual arts community did not feel this was a good use of space or program resources. The amount of interest shown in the concept of studios for local artists is not extensive enough to justify its inclusion in YBC. There was, however, strong support for retaining one or more studios for use by respected visiting artists from other parts of the country or world; and for having an active public educational program at YBC involving visiting artists of national and international stature.

#### Recommendations and Rationale:

1. That the 13,000 square feet of space designated as "Studio Workspaces" is not recommended for inclusion at Yerba Buena

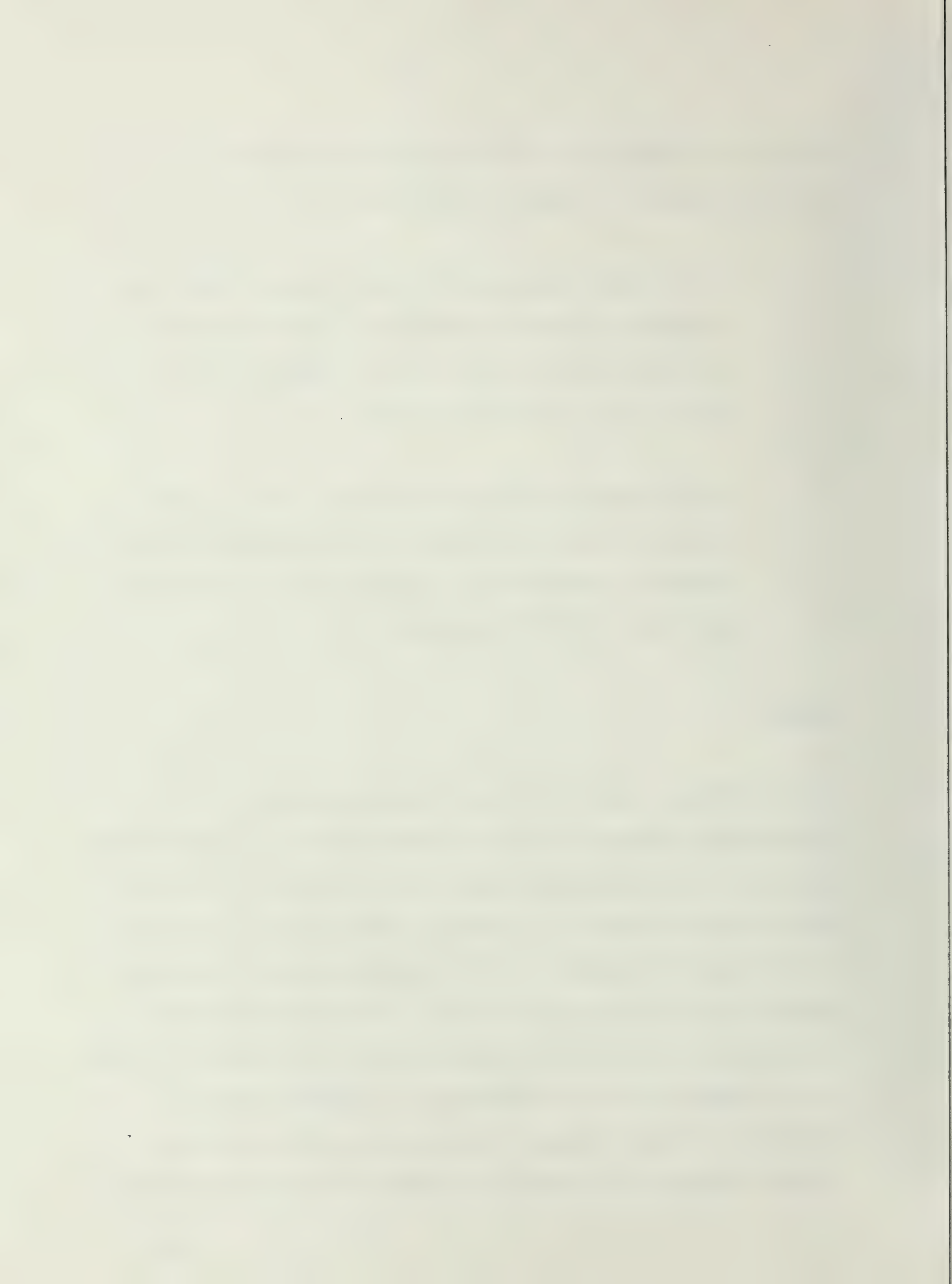


Center as it is described in the Blue Book (i.e. studios to be used by artists in rotating fellowships one year or less.

2. That an appropriate amount of studio space be reserved at Yerba Buena Center to accommodate an ongoing program of visiting artists, critics, writers, composers, etc. of national and international stature.
3. That the management of the visual arts program of the cultural component be responsible for programming public lectures, demonstrations, and other educational activities that involve the visiting guest artists.

### LIBRARY

The arts library, seen as a resource and research center, was overwhelmingly supported in terms of user statistics. Nearly everyone contacted in the Study projected use of such a facility. Analysis shows that not only would the library be fully used but it also would serve an equally important function of adding richness, breadth and scope to the Yerba Buena Center, which in the final analysis would serve the City and developer's needs as well. Users did voice concern for the expense of such an undertaking and suggested that this facility could meet a number of needs by consolidating existing library resources at YBC rather than duplicating existing collections.





### Recommendations and Rationale:

1. That a resource/research library, open to the public and focusing specifically on the performing and visual arts, film and video, crafts and other performing, visual and creative arts be built at the Yerba Buena Center.
2. That the amount of space not be limited to the 6,000 square feet suggested in the Study, but that provision be made to properly house, conserve, operate and generally manage the resources as outlined above.
3. That the facility be aggressively marketed by the cultural component in a manner which encourages use not only by the arts community but also by young people, seniors, and the general public.
4. That those who will be involved with the final planning process for the Cultural Component of YBC, work together with appropriate representatives of the San Francisco Public Library and other existing collections, to create a facility which will provide for the needs as outlined.
5. That every consideration be given to including archival



collections, such as The Archives for the Performing Arts, Bay Area Music Archives, and San Francisco History Museum, etc. as a prominent part of the library at YBC unless they are provided for elsewhere within the Center.

6. That the creation of a true Center for Art and Culture, which we consider is the potential for YBC, should include enriching elements which indicate the true quality of a "center". A library of this type would be a clear indication of the breadth and integrity of culture and the arts in the Yerba Buena Center.

#### EDUCATION FACILITY

A facility specifically designated to house "educational activities" was not supported by user statistics. It is seen as duplicative of existing programs. Rather than establish a separate educational program at YBC, users agreed that part of the YBC management's goal should be to make education an overall function of all of the activities of the Center. There was strong support, justified in terms of potential users, for space being set aside for small conferences, meetings and informal lectures.



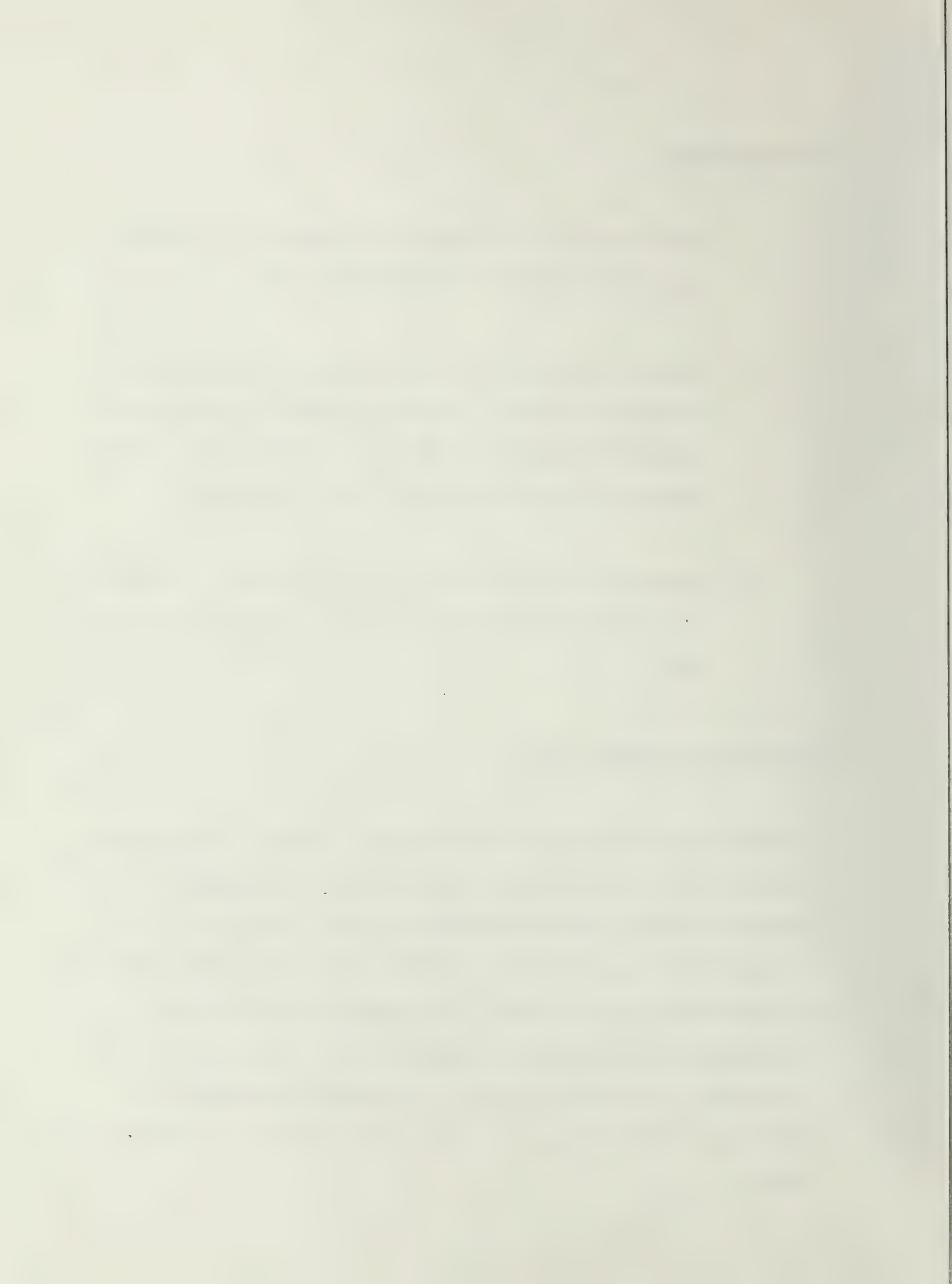


### Recommendations:

1. That the facility described in the Study as The Education Space not be built at the Yerba Buena Center.
2. That education, in its broadest sense be considered vital throughout the Center, and that management of the cultural component include education, in its broadest sense, in the programming of all of the facilities in the Center.
3. That some of the space originally intended for the Education Facility be allocated for conference, lecture, and meeting rooms.

### FESTIVAL/MULTI-PURPOSE SPACE

This facility was not originally suggested by the arts community for inclusion at YBC, and was later recommended by the developer. User statistics strongly support the need for such a space at YBC and indicate that it would be used for a wide variety of activities that are not specifically arts oriented. The recommendations reflect an endorsement of the developer's suggestion that a multi-purpose space be included, and, that integrity of programming be mandated and maintained in this facility as in the other cultural facilities in the Center.



Recommendations:

1. That the addition of this facility into Yerba Buena Center be endorsed by the Redevelopment Agency as supported by the response of the community.
2. That this facility be considered a part of the Cultural Component and therefore be managed and programmed by the non-profit umbrella overseeing the arts at Yerba Buena Center.
3. That the required number of staff be provided to program and maintain the anticipated extraordinary use of the facility.
4. That the same integrity of programming maintained in all other spaces in the Component also be mandated for this facility.

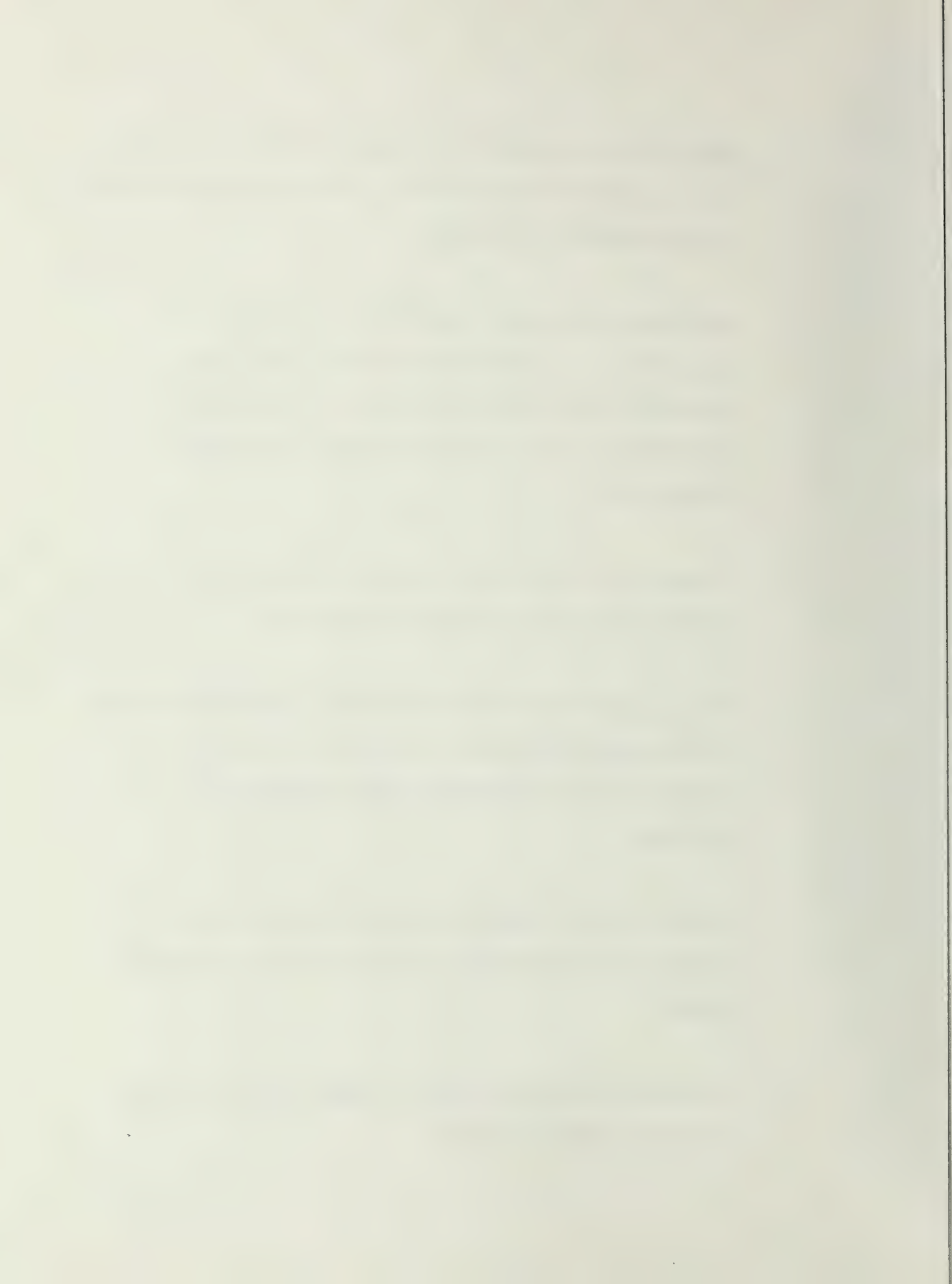
OTHER FINDINGS AND RECOMMENDATIONS:

- ° The cultural program at YBC should be first and foremost concerned with quality.





- ° Showcasing the best and most interesting arts activities that San Francisco has to offer is a sound guiding principle for programming at the Center.
- ° User fees for non-profit organizations need to be at reasonable ( i.e. appropriately reduced, less than commercial) rates, and in some cases will need to be subsidized in order to assure participation by some organizations.
- ° A non-profit corporation should be formed to be the sole managing entity for the cultural facilities.
- ° The Board of Trustees of the non-profit corporation should include approximately 30 representatives of the arts and business sectors, the Redevelopment Agency and the Developer.
- ° An Advisory Board should be established, comprised of professionals representing the different cultural program areas.
- ° The staff should be headed by a strong Executive Director with wide-ranging authority.



- ° Key staff should be hired as soon as the YBC Land Disposition Agreement (LDA) is signed, to work with the architects during the design and construction phase.
- ° By their very nature, the facilities cannot be self sufficient; supplemental funding will always be needed for operations, programming and to support the "showcasing" concept.
- ° Funding sources should be approached early in the process for assistance with details of longrange planning and setting up of the non-profit organization which will manage the Cultural Component.
- ° Endowment programs, low/no interest loans and other creative financing plans should be developed immediately.
- ° The majority of funding sources contacted did not see monies given to the arts at YBC as competition for their other arts grantees.
- ° Funding sources generally indicated a preference for channeling grants through YBC's non-profit organization rather than making many separate grants to individual organizations for performance activities at the Center.



CHAPTER I

INTRODUCTION





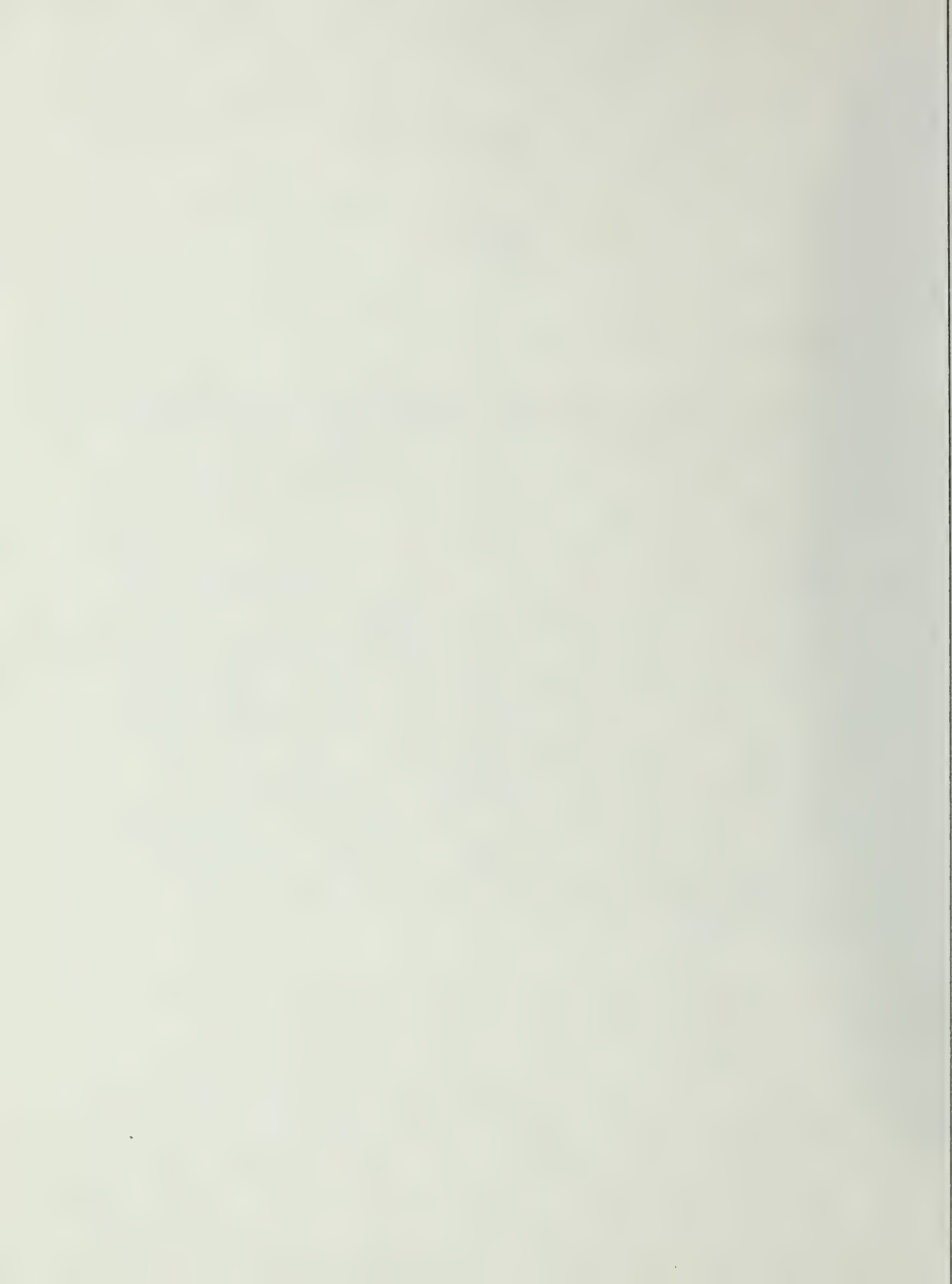
## CHAPTER I

### INTRODUCTION

#### BACKGROUND

The User Study of Proposed Cultural Facilities at Yerba Buena Center was commissioned by the San Francisco Redevelopment Agency (the Agency) in January 1982 for the purpose of analyzing the usage feasibility of cultural facilities proposed by the San Francisco arts community. These facilities were proposed in the YBC Cultural Plan Design Scenario, referred to as the "Blue Book", which was adopted for planning purposes by the San Francisco Redevelopment Agency in August 1981. The intent of that document was to present information which would provide an understanding of the issues in developing a plan for showcasing the arts in Yerba Buena Center in San Francisco. The recommended facilities outlined in the Blue Book were generated from ideas suggested over a two year planning period by over 200 members of the arts community.

The Final Report of the User Study, presents the results of an in-depth analysis of the potential use of the facilities that are presented in the "Blue Book" as well as another facility suggested by the developer, Olympia & York. The overall objective of this study was to test, in terms of potential use, the feasibility of providing



these facilities as part of YBC (i.e., are they needed and can they be well and fully used?). The fundamental purpose of this Study is to help the Agency negotiating team make an informed decision regarding the type of facilities to be included.

#### SCOPE OF WORK

The scope of work included conducting a survey, using questionnaires and personal interviews, of the arts community and other potential users, to determine the demand for facilities and equipment. It included analysis of the results of the survey and interim progress reports to the Agency. It included consideration of commercial/industrial users of the space. It excluded consideration of facilities other than those included in the "Blue Book" with the exception of the "Festival/Multi Purpose" space that was recommended by the developer, Olympia & York. It included presentation of other ideas for consideration with regard to the cultural program and facilities at YBC.

The scope of work specifically excluded detailed financial projections of the cost of construction and operation of the facilities. These financial projections were presented to the Agency by this consulting team in January 1982 as a separate document, "The Preliminary Financial and Management Model of the YBC Cultural Program". The





financial projections are now expected to be revised, taking into consideration the recommendations made in this User Study.

#### ABOUT THE INFORMATION IN THIS REPORT

The information and recommendations presented in this report are based on two sources of information: statistical data gathered from 256 extensive survey questionnaires designed specifically for sixteen different types of organizational disciplines (see listing below); and, 249 personal interviews, generally of one hour in length, with key leaders of the arts, funding, business, and other sectors specifically involved with and affected by the cultural component of the Yerba Buena Center. The survey and interview lists represented a broad cross-section of Bay Area populations and constituencies, including its diverse ethnic communities. The return rate on the survey questionnaires, 30% overall and a remarkably high 50% in the visual arts, is substantially higher than most projects of this kind receive (which is normally less than 5%). This rate of return indicates a deep concern on the part of the community - be it arts, business, or funding community - for the quality of program, design, management, and user viability of the cultural activities of Yerba Buena Center.

Response to the Agency's process of gathering expert advice from a broad spectrum of the community who will affect and be affected by the



Yerba Buena Center as a whole was extremely positive. Acknowledgement and appreciation for its thoroughness, and for the aspects of long range planning which affect the whole community, was expressed by artists, executives of major corporations, leadership of the unions involved, and others who were contacted in the process of gathering this information.

### STATISTICAL INFORMATION REGARDING THE RESPONDENTS

Sixteen different survey formats were designed for the survey. They include the following:

- Independent Performing Artists
- Performing Arts Organizations
- Performing Arts Organizations Summary Questionnaire
- Independent Visual Artists
- Visual Arts Exhibition/Gallery Organizations
- Video/Film Screening Facility - Artists and General Users
- Video/Film Screening Facility - Commercial and Other Screening Facilities
- Education Facility - Arts Organizations, Artists and General Users
- Education Facility - Community and Educational Organizations
- Library Facility - Arts Organizations, Artists and General Users
- Library Facility - Other Libraries
- Festival/Multi Purpose Facility - Festivals, Arts Organizations, Artists, and General Users
- Producers, Presentors, Other Cultural Facilities
- Businesses
- Funding Sources
- Summary Comments

### Total Respondents

A total of 267 organizations and individuals responded to the survey by mail. Personal interviews were conducted with 258 individuals.

The total breakout is as follows:



	<u>Survey Respondents</u>	<u>Personal Interviews</u>
Performing Arts organizations and individuals, producers, presentors, cultural facilities, and other performing arts related:	116	118
Visual arts organizations, galleries and museums, independent artists and craftspeople, and other visual arts related:	81	63
Film and Video organizations, facilities, commercial businesses, independent artists and other film and video related:	38	26
*Libraries, schools and other respondents related to the arts library facility:	7	9
*Educational organizations and individuals, and facilities, festival type organizations, community groups, senior groups and others related to the use of the education and multi-purpose festival spaces:	10	15
Businesses, funding sources, tourist and convention oriented organizations, and other respondents related to the YBC facilities as a whole:	4	18

\*In addition to the respondents listed here, the questions pertaining to use of the library, the education facility, and the festival/multi-purpose facility, were also included in surveys sent and interviews conducted with the entire arts community and all other constituencies. Nearly 400 responses were received and have been included in the analysis of these facilities.





CHAPTER II

PERFORMING ARTS FACILITIES,

EXISTING AND PROPOSED



## CHAPTER II

### EXISTING PERFORMING ARTS FACILITIES

With regard to the larger theatre proposed for YBC, there are two facilities in San Francisco in the 1000 seat range: the Herbst Theatre, located in the Civic Center area, and the Palace of Fine Arts, located near the Marina.

#### A. EXISTING FACILITIES

##### THE HERBST THEATRE AND THE GREEN ROOM

The Herbst Theatre has a distinct advantage in that it is part of the facilities of the Performing Arts Center (Davies Symphony Hall and the Opera House); therefore, it is in the traffic pattern which has already been established for the area. Since it was refurbished several years ago, it has seen a gradual increase in numbers of activities per year. The Green Room, which often serves as a reception area, also serves as an additional performance space seating up to approximately 250. While on the surface it appears that the Herbst has an almost ideal combination of location, comfort, accessibility and pleasant ambiance, (during the process of interviews for the YBC User Study) almost everyone noted distinct disadvantages to performing there.





For the major presentor, the Herbst is at the real break-point of economic viability. Given all of the costs for extras outlined below, and the potential income from the 915 seats, there is little possibility for profit. The alternative is to have a ticket pricing scale which would create a more proper balance of income to cost, but prices would be so high that few could afford to attend. On the surface the basic rent of \$400 per performance seems to be most affordable for non-profit organizations until one realizes that:

1. There is very limited theatre lighting and the light board is so antiquated that in most instances it cannot be used. Therefore there is a major expense involved in bringing in additional lighting instruments and controls.
2. The existing sound system is unacceptable to most users, meaning that if sound is required in the performance it too must be rented.
3. When a grand piano is required, in most cases it must be rented and carted at a substantial cost to the presentor.
4. The Theatre falls under IATSE (International Association of Theatrical Stage Employees - "Stagehands Union") jurisdiction and



therefore all rented equipment must be put in place and operated at Union wages. And, of course, when required, stagehands must be Union. The total fiscal impact of this depends, of course, on the type of event. For example, a solo vocal recital requires less equipment and its technical requirements are quite different from performances by Western Opera Theatre or similar companies.

5. The size of the stage is only minimal for any type of theatrical or dance performance. The small size offers space and placement problems for productions requiring both musicians and other performers; and generally is only acceptable for chamber music and works by solo artists.
6. There is no wing space, which makes it extremely difficult for performances requiring sets and costuming, and/or large numbers of performers.
7. While a number of local, and a few national, dance companies have performed in the Herbst, the small size of the stage and the lack of proper wing space makes it exceedingly difficult for dance companies to work effectively and therefore to be successful. The floor, as is the case in most theatres, was not built for dance and is extremely hard on dancers. Because it is not properly sprung, there is no give and therefore the potential for dancer injury is a constant factor.



8. Acoustics are from fair to reasonable depending upon what type of performance (chamber music, vocal recital, chamber opera, spoken word) is taking place and where one may be sitting.

Overall, in both the interviews and the surveys, the response to use of the Herbst was negative. Most of the people we talked with who would consider the possibility of performing in a house as large as 1000 seats, do not consider the Herbst acceptable. Those who require 1000 seats indicate that they use the Herbst by necessity and would "move in a minute" to a 1000 seat theatre at YBC in order to have the advantage of a facility which would have all of the necessary equipment in place; would offer appropriate wing and main stage space; and would have well balanced acoustics.

Respondents indicated that this move to YBC would take place "even if the bottom line were no less in cost than the Herbst". There is a certain very real "wear and tear" on both the presentors and the performers who are forced to work under conditions which exist at the Herbst.

#### The Green Room

This area adjacent to the Herbst Theatre is used for receptions, meetings and performances. Performance capacity is about 250. The





space is an income-producing source for the Performing Arts Center, and as such is promoted as a part of the general marketing of the PAC. Overall, as a performance space, it is not overwhelmingly desirable. The high ceilings, heavy curtains and carpeting make the acoustics far from dynamic. It has been used mostly for chamber music and solo performance; however, on a continuing basis it appears that organizations will prefer to seek other spaces when possible.

The advantages of the Green Room are the same as with the Herbst. Its location has certainly been the prime factor in influencing the amount of use of the space to date.

#### PALACE OF FINE ARTS THEATRE

The Palace represents an almost completely opposite set of problems from those of the Herbst.

While the number of activities at the Herbst have increased during the past two-three years, the Palace seems to have had little increase for the same period. According to the management of the Palace, this is due to a very great extent to the fact that major renovation is planned for the existing spaces, and for this reason the Palace has been reluctant to generate a major marketing effort to promote business. In the interview process it was of particular interest to note that



most of those interviewed were very much aware of the Herbst (whether they had used it or not); however, this was generally not the case with the Palace.

Comments were consistent with regard to the Palace:

1. Low visibility with audiences is a serious concern of those who have either performed at the Palace or who have considered performances there. The fact is that many people do not know where the Palace is. The lack of active and energetic programming on a regular basis does little to correct the situation. Each presentor therefore has the added burden of audience development for the facility itself while at the same time trying (in most cases on a very limited budget) to develop an audience for the performances at hand. (There seems to be little relationship between the successful programs and audience development at the adjacent Exploratorium and those at the Palace.
2. Public transportation is minimal. While it is true that there is limited Muni service to the area, the general public impression is that there is none. And, rather than to question the availability of public transportation, the assumption causes limited audience participation. These comments came from those who have both performed or considered performing at the Palace.



3. Amenities, the most important of which are restaurants and bars, are inconvenient for patrons. Chestnut, Lombard and Union Street offer an exciting and wide range of these types of facilities, but they are not within easy walking distance to the Palace and therefore are able to offer little direct support to the excitement of an "evening out at the theatre" when attending the Palace.
4. Parking is ample at the Palace. As a matter of fact, the parking situation is probably the best of any place in San Francisco. However, this fact is not well publicized. The route to the Palace via auto is not clearly known, and the parking areas have only nominal lighting.
5. In terms of stage size, there are very few performance activities which could not take place on the stage of the Palace. It is two to three times the size of any other facility in the Bay area exclusive of the Opera House and similar spaces. The large stage size is the one main advantage for dance presentations and for major theatrical and operatic productions. The primary stage is concrete, creating real havoc to dancers - in this case a much more serious problem than at the Herbst. The large size, however, offers very limited possibilities for chamber works, and solo performance and recitals.





6. At the present time lighting and sound equipment in the house is limited, again causing the presentor the added cost burden of renting and installing equipment. Management indicates that this will be corrected over the next one to two years.
7. The Palace and the Herbst have almost the exact same seating capacity, but in terms of the actual size of the physical plant, the Palace space could probably hold at least two Herbst Theatres and maybe more. From the audience position there are distinct disadvantages to this:
  - A. The house is too wide. Major comments are that unless the performance is sold out, there is a distinct feeling of "being alone in a vast space". There is little relationship between individual members of the audience, a key issue in terms of mutual response and the generation of positive energy in a performance setting.
  - B. The house is so high that audience sound is lost almost instantly, and performance sound, unsupported by amplification, is also lessened. Therefore, the relationship between performer and audience is greatly diminished, affecting both.



8. The depth of the house is quite good although this advantage is lost with the problems listed in number 7 above.
9. Rental fees for the use of the Theatre are considered reasonable, but even at that it is difficult for many organizations to use the hall considering the added costs of equipment rental and installation, and audience development/marketing/costs.
10. The house is not Union, which provides a distinct cost advantage over the Herbst, and is one of the prime inducements if organizations consider performing in either of these two houses.

#### NORSE AUDITORIUM

The Norse is operated by the administration of the San Francisco Public Schools system.

Despite its excellent location adjacent to the Performing Arts Center and behind Davies Symphony Hall, this theatre has received little use for public performance for many years. At this time the Opera has first call on the space - rehearsals occur from July through November of each year. Except for the Opera there are minimal uses - approximately three per month for the remainder of the year. The primary reason for this is that the theatre has not been maintained, seating is antiquated and uncomfortable and there is minimal lighting



and sound equipment available which adds substantially to costs of production.

From time to time there have been conversations regarding the School system upgrading and activating the space, but budget constraints have thus far eliminated this possibility.

The administration is pleased to discuss a long-term lease should a potential client prove the ability to carry out the necessary capital improvements (estimated at from \$1-3 million). At this time there is little indication that this will become a reality.

The capacity of 1825 seats puts this theatre outside the interest of the majority of individuals and organizations involved with this study regarding the use of Yerba Buena Center facilities.

#### SMALLER THEATRES EXISTING IN THE LOCAL AREA

With regard to the smaller theatre proposed at YBC, throughout the Bay Area there are dozens of smaller theatres and spaces, ranging from a store front on Clement Street which seats fifty, to the Victoria Theatre on 16th Street with 480 seats, to one of the newest theatres in San Francisco, The Theatre On The Square which has 750 seats.





The latest agreement between Actors Equity Association, the theatrical performers Union, and the local Bay Area theatres, replaces the old 99 seat waiver with a new type of agreement called the Letter of Agreement (LOA).

This new condition will allow theatre organizations to perform in larger than 99 seat theatres and use a limited number of professional (Equity) performers provided there is a Letter of Agreement signed with Actors Equity. The potential of this new arrangement is that many organizations which heretofore were limited to 99 seats and under, will strike out for spaces with larger capacities. This change will allow not only for larger audiences, but increased revenues. This also brings with it the implication of larger budgets, potentially larger deficits, and the possibility for increased funding needs from the private and public sector.

Listed below is a review of some of the San Francisco based performing spaces which have traditionally been used by the Performing Arts Community.

THE LITTLE FOX THEATRE (286 seats) was for many years a theatre which had long runs of some of the most successful productions in San Francisco, Charlie Brown and One Flew Over The Cuckoo's Nest for example. As a result of the sale of the building by Frances Ford Coppola, it has recently been torn down.



THE ON BROADWAY THEATRE (400 seats) has had a rather stormy career of successes and failures. This theatre was once one of the few continuing operations for new local productions. The transition of the Broadway Street area over the past many years, coupled with a booking policy which has changed to fit the area, has badly damaged this once very active space. Punk Rock shows are booked into the theatre most of the time. It is no longer a space which would be considered by local organizations of the type represented in this study. If there were a significant change in booking and presentational policy, if the theatre were in proper repair; and, given the gradual upgrading of Broadway from the Embarcadero, it is conceivable that this theatre could once again be considered by local performing organizations.

THE ALCAZAR THEATRE (499 seats) is considerably new in the San Francisco theatre scene, having only been re-activated over the past six or seven years. This theatre on Geary Street is scheduled to be torn down sometime in 1983 to make way for a new condominium apartment building.

THE MARINES MEMORIAL THEATRE (640 seats) for many years has been a second home of ACT (American Conservatory Theatre). As of the 1982-83 season it will no longer be operated by ACT. The new management indicates that they will both produce in and book the



theatre, and that it will be used primarily for plays. There is no published fee schedule; management prefers to negotiate fees on an individual basis. The theatre has basic house lighting, but no sound system.

THE INTERSECTION (99 seats) continues to be the stronghold of the North Beach area in San Francisco. Its programming is both contemporary and international. As the primary location for the International Theatre Festival, it continues to focus on the best of what is current not only in this country, but throughout the world. It is fully booked throughout the year.

THE THEATRE ON THE SQUARE (750 seats) opened in 1982 and continues at this writing with its opening production. Its producers, also producers for the Alcazar Theatre, will continue to present their own productions, or will make the house available on a standard commercial arrangement. Local organizations may use it on an "as available" basis. It is the intention of the producers to present successful productions with open-ended runs. Therefore, one should not look to this facility as one which can solve problems related to the availability of first-class space in the mid-sized theatre range. Except for the possibilities of performing on the dark nights of extended running productions, it is unlikely that this theatre will be





available often for performances during prime weekend times.

THE NEW PERFORMANCE GALLERY (225 seats) is the recently expanded facility of the Oberlin Dance Collective, now joined by the Margaret Jenkins Dance Company. The Gallery will continue its already successful policy of renting space to performers and performing organizations (both local and national). This space, although not a formal proscenium theatre, generally follows a proscenium configuration and is equipped with lighting and sound equipment. The rent is scaled at a non-profit level and the space has proved to be one of the most successful in the Area (it is already booked to capacity for 1983). A new loft theatre of 70 seats will be opened in January 1983, and is 50% booked at this time.

THE MARGARET JENKINS DANCE STUDIO (200 seats) has just been vacated by the MJD Company which moved into the NEW PERFORMANCE GALLERY (see above). Current bookings are being honored until January 1983 when the space will become the resident home of The Eureka Theatre Company. After that time it will only be available occasionally for use by community organizations (rehearsals and classes during the daytime hours of 9 a.m. - 2 p.m.; rarely available at night).



THE VICTORIA THEATRE (480 seats) is an old movie theatre which has been renovated and reopened within the last three years. The Victoria has provided one of the few standard proscenium spaces in the area. It has yet to reach capacity booking levels. There may be some question about its future. This does not seem to be so much a question of location, as it is on 16th Street in an area which sees a growing amount of theatrical activities (Oberlin, Jenkins, Rhinoceros, Eureka, etc.), but rather the availability of operating capital to develop a strong and on-going marketing campaign for the facility and support funds for activities produced by the owners of the theatre. It is not large enough to accommodate major theatrical productions or performances of dance with classical (balletic) repertoire. It has, however, served well for one-man shows, other types of dance (for instance, the Jazz Tap Ensemble) and small theatrical productions.

PROJECT ARTAUD (flexible to approximately 600 seats) is a large multi-purpose building offering all arts disciplines varying types of spaces including performance. The main space is completely flexible. There is no fixed stage, wings, etc. It is available at very nominal rates and has been little used by most of the organizations questioned in this Study. The entire project is contemporary in nature (i.e., the majority of the



artists working there deal with contemporary, installation and performance art). This is also a project which provides low cost resident apartments. There appears to be little excess operating capital to market the project and the works of the resident artists/performers. For new audiences who are not familiar with the area, the location is isolated and difficult to find, and appears to be an area which could be considered "unsafe" during the after-light hours. There is, in fact, plenty of parking in the area for evening performances, and the theatre entry spaces are sufficiently well lighted. The location and "fear" factors are very real, however, and both serve as a deterrent not only to audiences but to performers and organizations as well. There are clear indications that this situation will change over the next few years as Southern Pacific divests itself of holdings in the area and frees the area for redevelopment. More independent artists and galleries are moving into the area, and as the South of Market pushes into the Mission, improvement and upgrading is inevitable, thus putting Project Artaud in a prime location.

The majority of the other spaces are those which are the primary residences for the organizations which occupy them: The One Act Theatre; The Julian Theatre; The Magic Theatre and other residents of Fort Mason; the San Francisco Repertory; S.E.W. Productions; the Asian-American Theatre Company; and so forth.





Some other spaces used for miscellaneous performances throughout San Francisco are:

FIREMAN'S FUND THEATRE (300 seats), used occasionally by chamber music (trios, quartets, solo recital) organizations and for lectures, is generally regarded as a good, though not excellent, space for chamber music. It is not designed to accommodate professional theatrical or dance performances. With Fireman's Fund moving its corporate headquarters to Marin County, the complex will be sold. The theatre is now closed, and representatives of the corporation do not know whether it will be available for use by outside organizations after the sale.

THE PALACE OF THE LEGION OF HONOR (350 seats) is an intimate theatre which has been used for chamber performances and lectures. This theatre is available for rental at \$500 per use plus the costs of guards and other required staff in the evening hours. Management indicates that it is nearly fully booked with museum-related events, making it not often available to outside groups. The location, while in the Museum, is one which is not conducive to audience development. Exterior lighting is a distinct problem; it is dark, the weather is usually very heavy with fog, and there



is little traffic. Even the staff of the Museum consider the area unsafe at night. Public transportation is limited. Many organizations will not perform in the theatre even when it is available because of these problems.

HELLMAN HALL, San Francisco Conservatory of Music: (333 seats), is an excellent hall for musical performance, but it is generally booked with events of the Conservatory. When available, it is booked at non-profit rates, but to date there has been little activity other than that which is originated by the Conservatory.

There are also theatres and spaces which are a part of colleges and universities in the area. These are generally not available except as they are a part of campus-sponsored activities.

#### OBSERVATIONS:

Observations that can be made from the above are:

1. There are few existing spaces of from 99-750 seats which are available on a generally affordable rental basis.



2. Except for two (The Marines Memorial and the Theatre on The Square), the existing spaces of 99-750 seats are located out of the main downtown San Francisco Area, primarily in the Mission District.
3. The Marines Memorial and the Theatre on The Square will be available at commercial rates and will primarily serve those productions which are produced by the management of the two theatres. As time permits, they may serve as a "roadhouse" for touring productions.
4. There is no first class proscenium theatre in the range of 400-500 seats which is fully equipped and available at non-profit rates, in San Francisco. In fact, there is no first class proscenium theatre of 400-500 seats.

#### B. PROPOSED FACILITIES

There are two other facilities which are worthy of special attention and analysis: the Temple Arts Foundation, which as of this writing, is still in a period of initial planning and Fort Mason, which is now well established and fully occupied.





## TEMPLE ARTS FOUNDATION

This project, located in the old Masonic Temple at Van Ness and Market Streets, has many interesting possibilities, the primary one being that of permanent space for a small number of local resident companies. In a survey conducted in 1980 by the principals of the Temple Arts Foundation, several local dance and theatre companies expressed interest in the concept. In this centrally located building could be housed from four to six companies, each with its own performance space and making use of combined office spaces and services. As of this writing, the Temple Arts Foundation is still in the process of negotiating for the lease to acquire the building. This is just the beginning of a long process to completion of the goals that are projected, but if it is brought about successfully, it is anticipated that the plan could be put into operation before the facilities at YBC will be in the construction phase.

The impact on YBC of such a development is unknown but some considerations are:

1. Is the location comparable?

The answer is probably yes.

- (a) It is immediately adjacent to the Performing Arts Center which has distinct advantages with regard to audience



traffic flow if it is properly marketed.

- (b) The location is excellent with regard to both public transportation and parking.
  - (c) The accessibility to nearby restaurants at varying price and quality levels is good.
2. Does it answer the problem which most organizations expect of YBC with regard to performance in first-class facilities and to development of new audiences?

If the design follows the projections, it may. At the same time there are extremely sensitive points which must be observed. In late 1981, the published figures with regard to purchase and renovation ranged from \$8-10 million in current dollars. It is not difficult to anticipate that this could easily be in the area of \$15 million by the time of completion, given inflation and other constantly fluctuating economic factors. There is the very complicated issue of enormous changes taking place within the building which must not only suit the new uses completely but at the same time, attempt to maintain a reasonable amount of the existing integrity of each individual performance space. Additionally, the spaces being considered for performance areas



are on various floors of the building, which make access for scenery, props, etc. available only through existing elevators. These are of average size and will not be able to accommodate outsized theatrical elements. There is no plan to install a new elevator system.

If it is really the intention that there be resident companies in the new theatres at Temple Arts, then this does not solve the primary problems addressed by YBC - that is to provide first class space available to showcase the best of what San Francisco has to offer, and, to present events which currently cannot be seen in San Francisco. Rather, Temple Arts will serve an important function in providing homes for a few organizations which are currently without resident space or are looking to better their existing circumstances. The intent of the two, YBC and Temple Arts, are not the same.

3. What effect will it have on usage of facilities at YBC? Those organizations that choose to reside in Temple Arts will most likely not become involved at YBC. If 4-5 organizations that projected 5-10 performances per year do in fact move to Temple Arts, then obviously YBC would lose 25-50 performance days per year plus 10-20 other days for rehearsal.





At this time it is recommended that the Agency be aware of the progress of the Temple Arts project so that if it does come to fruition, any possible gap created in the YBC schedule would be able to be filled in a timely manner.



## FORT MASON

Fort Mason served as a military headquarters through World War I, World War II and on into the Korean War in the 1950's. In 1972, the lower section of the Army's old fort was made part of the Golden Gate Recreation Area under the National Park Service. The Fort Mason Foundation was created in 1976, and the Fort Mason Center opened to the general public in 1977.

Yearly public attendance at Fort Mason is close to 1.5 million. There are over 50 non-profit resident groups (the Foundation accepts only non-profits) ranging in activities from yoga to jazzercise to the Magic Theatre. There are six galleries at Fort Mason, the Community College Art Center, Greens Restaurant (run by Tassajara), and three 99 seat theatres, (two under the management of the Magic Theatre and the other under the People's Theatre Coalition).

Projections for the future include a 500 seat theatre for film, concerts, lectures, dance and theatre. This theatre is expected to open within the next 18 months. And, in the distant future, a 200 seat theatre limited to dramatic presentations is projected. There will be no resident companies in the 500 seat theatre, the same philosophy as that of YBC, while the 200 seat theatre is expected to be occupied by four or five companies on a permanent basis.



There are four spaces totalling 5000 square feet in an area called the Conference Center. Current use of the Conference area is averaging 20-30 days per months and generating an income of \$8,000 per month. This success, along with comments from management of the Moscone Center regarding the immediate need for increased general conference space, suggests very clearly that spaces being considered at YBC in this study could be fully utilized for conference type activities in the non-performance hours, and further, that they are capable of generating additional income to support the programming and operations of the YBC cultural component.

Rent for the residents of Fort Mason is at the rate of 32 cents per square foot per month, only a fraction of what comparable commercial space is. Yet during the interview process several people commented that this rate was "too high". This underscores several important things: (1) many non-profit organizations' need for rents below market value; and (2) the need to also make the YBC facilities available for commercial bookings, at commercial rates, to help balance income.

### Availability

At this time Fort Mason is completely booked with non-profit organizations. It is anticipated that by the time the two theatres are built there they too will have a full schedule.





### Public Transportation

Public transportation to the Center has only recently become a reality. Heretofore, the Muni did not come into the Center which created many problems for those attending performances in the evening. It is expected that the current limited service will continue to improve over the coming months. There are serious discussions taking place with regard to opening the tunnel which connects Fort Mason with the Fisherman's Wharf area. It is projected that train service will run the entire distance of the Embarcadero through the tunnel, and end at Fort Mason. If this comes about, it should bring a tremendous increase in people traffic to the area in addition to satisfying the problem of the lack of easy access to eating and drinking facilities in the immediate area.

### Exterior Lighting

Many organizations complained that this important element is deficient, however, conversations with management indicated that lighting was under constant attention and that every effort was being made to correct the situation.

### Parking

There is ample parking for approximately 1000 vehicles within easy walking



distance of the Center.

### Other Amenities

With the exception of Greens, there are few restaurants or bars in the immediate vicinity. This is a distinct disadvantage for the Center, and there is little indication that the situation will change over the coming years (unless the train-thru-the-tunnel discussed above becomes a reality). There is, however, the opportunity to stroll along the Marina, have a picnic and attend a performance or exhibit, and to many audience members this seems to be a suitable and pleasant alternative to the usual restaurant adventure.

### COMPETITION WITH YBC

To suggest that Fort Mason may be in competition with the projected facilities and uses at YBC is inappropriate. The fact is that the two locations are simply not comparable. Fort Mason provides a certain type of atmosphere which it has determined is appropriate, and which will be preserved. The Yerba Buena Center is destined to be a prime focal point in downtown San Francisco. Fort Mason provides an alternative performance/exhibition area, but should not be considered competitive with YBC. There may be organizations that will choose to perform at YBC and may also perform at Fort Mason. This is not the



case, however, with Temple Arts, which is competitive in its location and will create an "either/or" condition with regard to YBC for the four or five companies that may become residents of the Temple Arts facility.

The anticipated four or five companies that will work in the projected 200 seat theatre at Fort Mason on a regular basis will undoubtedly continue to want to perform periodically at YBC. For those using the projected 500 seat theatre at Fort Mason, the same holds true. YBC should continue to be the prime San Francisco location for performance/exhibition.

The Fort Mason Foundation is anticipating a major capital fund drive to begin sometime in 1983 with the goal of \$5 million completed before the time the YBC cultural facilities will be operational. Therefore, in terms of timing of a major funding campaign there should be little competition between Fort Mason and Yerba Buena Center. However, if the Temple Arts Foundation also undertook a major drive during the same time that the Fort Mason campaign was underway, it appears that these two organizations would be seeking a combined goal of at least \$10 million at the same time, and potentially from some of the same sources. If YBC undertook a campaign immediately following those of Fort Mason and Temple Arts, it obviously would be more difficult for YBC to raise the needed funds.





CHAPTER III

PROPOSED YERBA BUENA CULTURAL FACILITIES

STATISTICAL SURVEY, INTERVIEW FINDINGS, AND DISCUSSION



## CHAPTER III

### PROPOSED YERBA BUENA FACILITIES:

### STATISTICAL SURVEY, INTERVIEW FINDINGS, AND DISCUSSION

#### THE THEATRES

There were 108 survey respondents, and 93 interview respondents, to the sections dealing specifically with the 400 and 1000 seat theatres. Categories of respondents included: Theatre, Dance and Music Organizations; Independent Performing Artists; Service Organizations; Presentors; Producers; Cultural Facilities; Schools; and, Critics.

#### Assumptions

Certain basic assumptions were used to test the feasibility of theatres at YBC. These assumptions follow:

1. There will be a 1000 seat proscenium theatre and a 400 seat theatre which are professionally operated; fully equipped complete with state of the art lighting, sound, and stage equipment; and include adequate wing space, fly space, orchestra pit, dressing rooms, etc.



2. The study assumes use by non-commercial and commercial dance, music and dramatic arts organizations, independent artists, and occasional use by community organizations.
3. Use of the theatres assumes a variable rental rate structure (reduced rates for non-profit, and standard rates for commercial users), and also considers subsidization of some users. Use of the theatres also assumes organizations will either self-produce in the facilities, or in some cases, be produced by YBC.

SELECTED STATISTICS ON THE CURRENT PROGRAMS  
OF PERFORMING ARTS SURVEY RESPONDENTS

Capacity of Current Performance Space

Sixty one percent of all respondents now perform in spaces with capacities of up to 499 seats: the majority of these (18%) have a capacity of from 100-199; 16% perform in spaces of less than 99 seats; 16% in 300-499; and the remainder (11%) in 200-299.

Thirteen percent perform in spaces with capacities of from 500-999; 6% in 500-699 and 7% in 700-999.





Ten percent perform in spaces of from 1000-1999, and the remaining 10% in spaces with capacities of over 2,000 seats. (5% did not respond to the question).

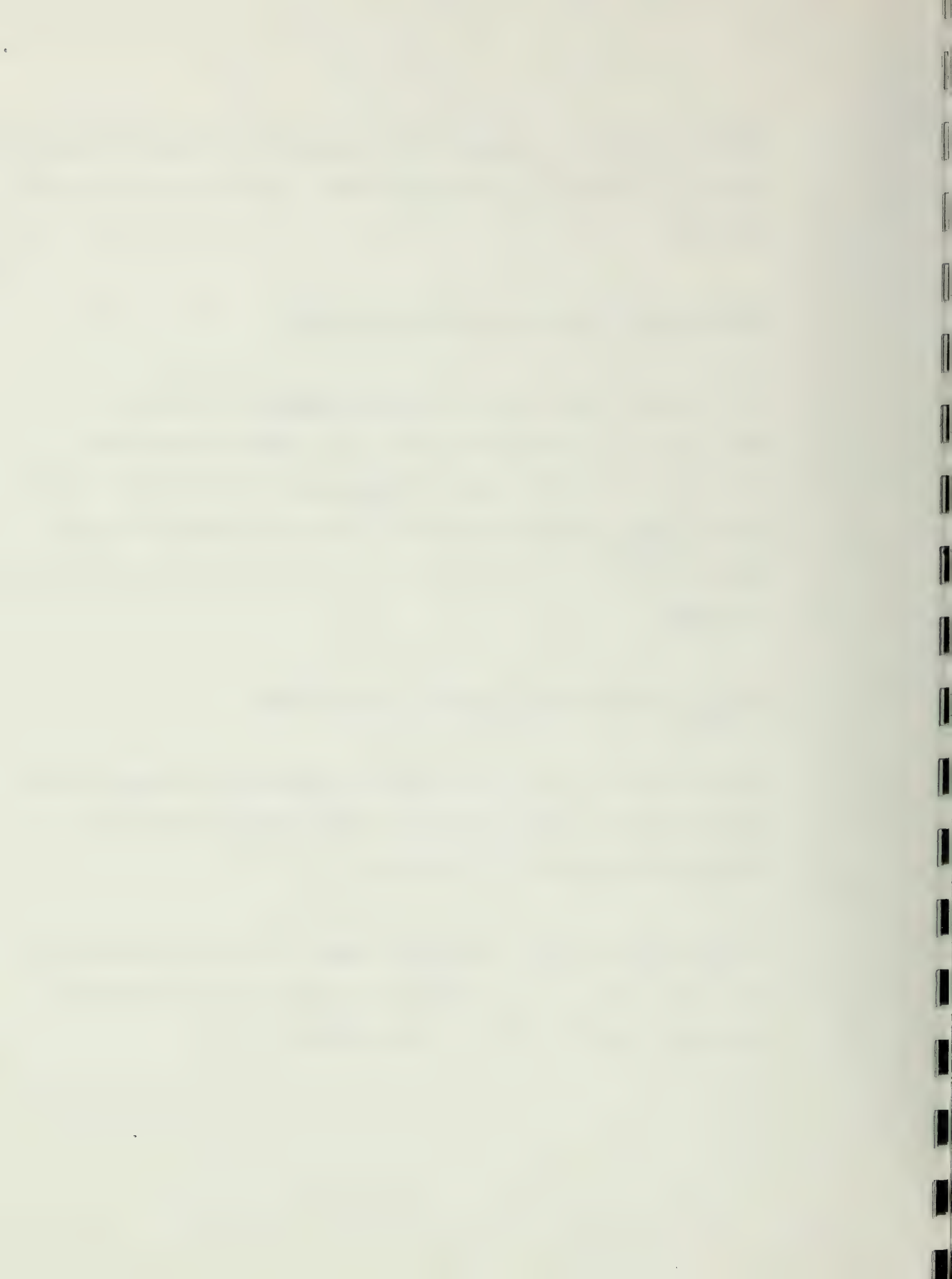
#### Rent Being Paid for Current Performance Space

Fees currently being paid on a per performance basis ranged to a high of \$2,000. Organizations which house performance facilities pay rents of up to \$4,000 and more per month. Sixteen percent pay a per performance fee of from \$100-150; 12% pay from \$500-999, and 11% pay less than \$99. The remainder pay in various amounts up to a top of \$2,000.

#### Numbers of Performances Currently Being Offered

Thirty eight percent of the respondents performed or presented over 50 performances per year; 32% performed 1-10 performances per year; and 11% performed from 26-50 performances.

These performance figures represent from 1-3 different productions or programs for 35% of the respondents, and more than 10 productions or programs per year for 26% of the respondents.



SELECTED STATISTICS ON THE  
PROJECTED THEATRES AT YERBA BUENA CENTER

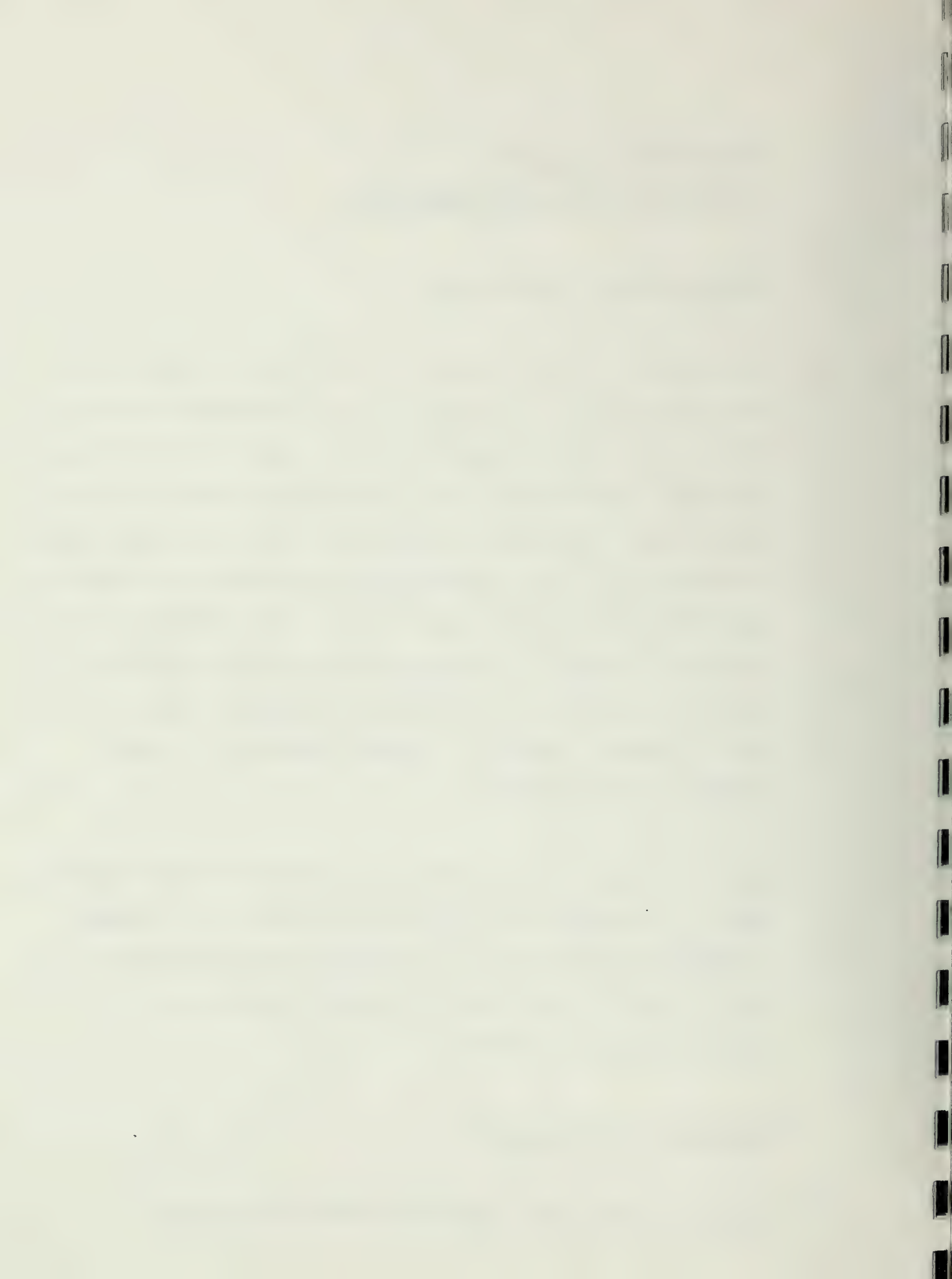
Estimated Number of Uses per Year

Forty one percent of all respondents to the theatre sections of the Survey indicated they would present from 1-5 performances per year in the theatres, and 38% indicated they would present from 1-5 different productions during the same period. They indicated that they would require from 1-5 rehearsals for these activities. This suggests that 48 organizations giving 5 performances per year would use the 400 seat theatre for 240 performance days per year. A 240 performance day year is generally accepted as a maximum use, meaning that this theatre would be fully utilized. The remaining days would be needed for moving in and out, hanging and technical rehearsals, and dress rehearsals for performances.

Examples of current usage in the area show that the Oakland Paramount Theatre is averaging 150 performance days per year, and the Herbst Theatre 180 performance days, while the New Performance Gallery (Oberlin Dance Collective/Margaret Jenkins) with 250 seats is completely booked for 1982-83.

Preferred Stage Configuration

Forty six percent of the respondents prefer the proscenium



configuration, 11% prefer a thrust, and the remainder prefer a variety of other configurations.

### Rehearsal Space

All respondents agreed to the need for one rehearsal space in each theatre, and the majority (48%) desire the space to be the size of the main stage plus working space for directors, choreographers, musicians, etc.

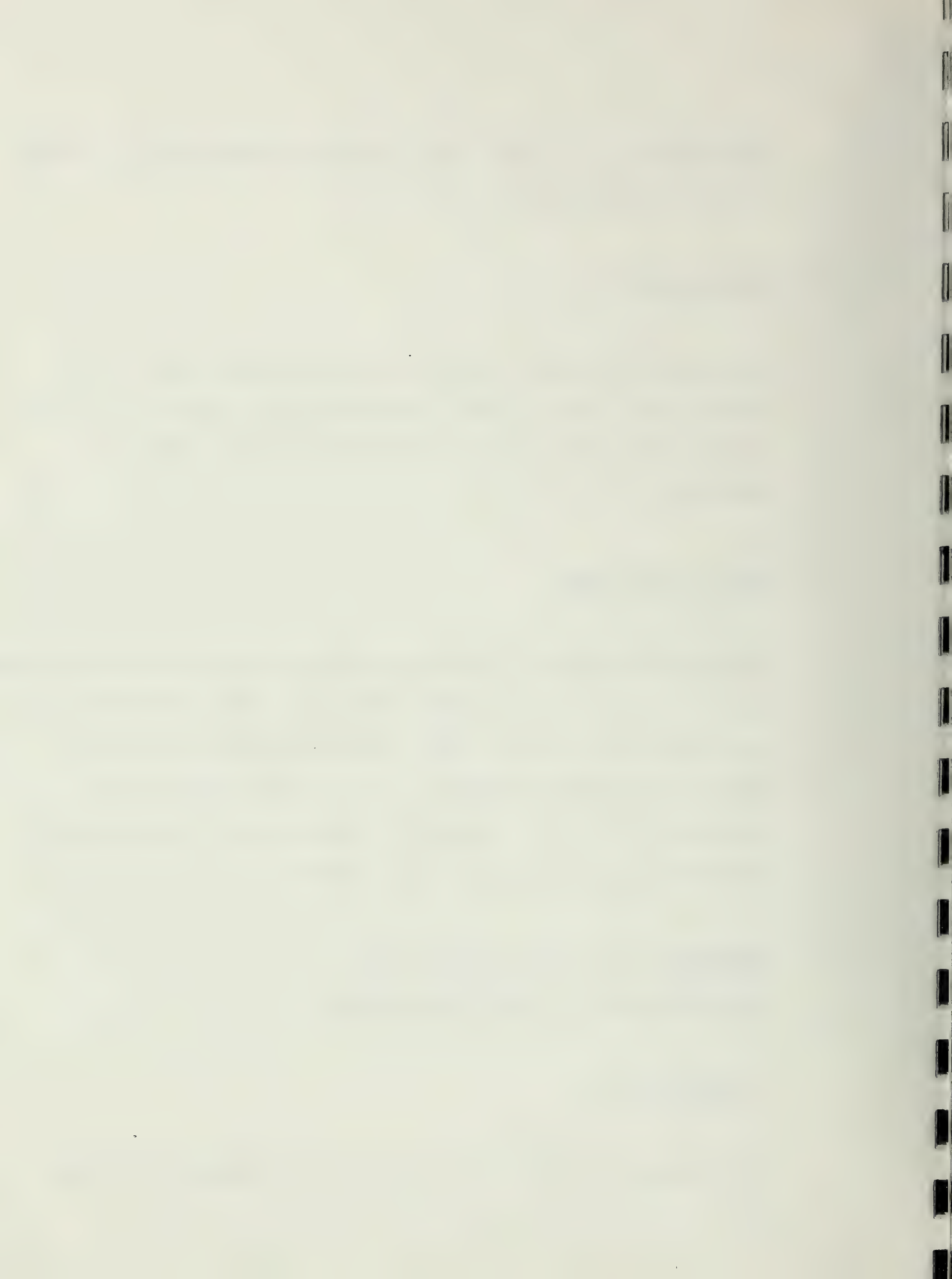
### Technical Assistance

Whether self-producing or being produced by the Management of Yerba Buena Center, virtually all respondents indicated a need for technical assistance in the following areas: Advertising and Promotion, Box Office, House Management (manager, ushers, ticket takers), House Programs, and for basic lighting and sound equipment to be provided as outlined in the assumptions for the theatres.

## DISCUSSION OF THE USAGE AND SIZE OF THE PROJECTED THEATRES AT YERBA BUENA CENTER

### THE SMALLER THEATRE

The "Blue Book" proposed a 400 seat theatre. Some organizations and





individuals currently working in spaces of 400 or fewer seats preferred different sizes than the projected 400 seats. Twenty percent preferred 600 seats; 14% preferred 200/250 seats. However, virtually all respondents agreed that they would work in a theatre of 400 seats if it were available at Yerba Buena.

#### A Theatre with fewer than 400 Seats

For these who thought in terms of a smaller space, there were two primary issues:

1. For an organization presently working in a union waiver house with a capacity of 99, or for those working in houses up to 200 seats, the move to a 400 seat theatre is a major move.
2. As an Independent Artist working in a solo environment or with a small company, intimacy with the audience is one of the most critical issues. A number of artists are concerned with the design factors. In the interview process they suggested that unless the 400 seat theatre could be designed as a very intimate space, a theatre smaller than 400 seats would be preferred.



### A Theatre with more than 400 Seats

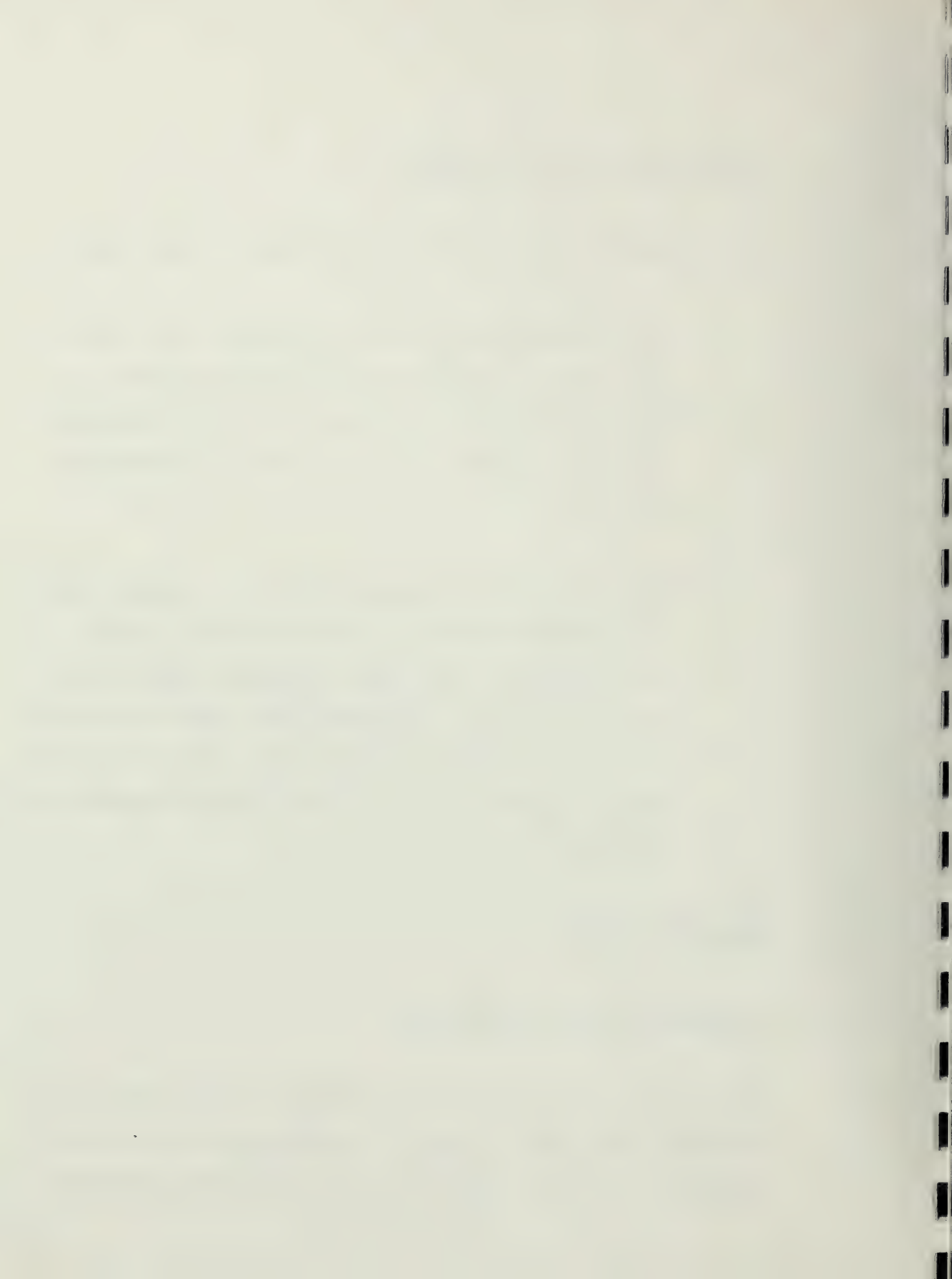
For those who thought in terms of a larger space, the issues were:

1. For an organization presently working most of the time in a house with a capacity of 200-250 or larger, the move to a facility with 400 seats is important, but the opportunity to have up to 600 seats is more critically and economically exciting.
2. The opportunity for audience growth is an important issue in considering the design for a 600 seat theatre. Those recommending this size theatre unanimously agreed to the need for a balcony of approximately 200 seats which could be shut off as needed from the main floor of approximately 400 seats. The opportunity for audience growth is considered of great value.

### THE LARGER THEATRE

#### A Theatre with fewer than 1000 Seats

The "Blue Book" proposed a 1000 seat theatre. Nineteen percent of all the theatre respondents, indicated that they would prefer the size of the larger theatre to be 750-850 seats rather than 1000 as assumed in



the Study. The reason for this is based on their own current seating capacity.

1. Sixteen percent of the performing arts respondents presently work in spaces with a capacity of 300-500 and 2% in capacities of 500-700. Forty-four percent indicate current attendance at from 76% to 80% capacities in these size houses. From time to time organizations may wish to perform in a space with a greater capacity than their current 300-500 seats. Given that the next largest theatres in San Francisco, Theatre on the Square with 750 seats, and the Marines Memorial with 640, would probably be booked with their own productions, the only alternative would be to move to a 1000 seat theatre (i.e. the Herbst or Palace of Fine Arts). This obviously would be a very large jump in size. Such a move would depend not only on the availability of the theatres, but on the expense involved, and whether either theatre was compatible with the type of performance (theatre, dance, music, etc.).

Jumping from their current seating capacity to a 1000 seat house clearly is not an appropriate alternative. A house of 750-850 offers both to the performer and audience a far different perspective than does a house of 1000.



3. Interviews with the respondents who are currently working in theatres with 300-500 seats indicate that, given attendance capacities of their current and last fiscal years, and anticipated growth over the next three years, they project being able to use a first class facility of about 600 seats. If their growth was even more significant during that period of time then the opportunity to have the greater capacity of 750-850 would be most important. Many companies are projecting a growth to more than 600. For these specific users the opportunity to have a space of 750-850 which could be reduced to 600 is desirable from both an artistic and an economic standpoint.
4. While a move to a larger theatre requires a certain amount of courage and risk-taking, the more secure organizations accept this fact and look to a new level of earned income which can be quite significant with such a move. This, coupled with the new audiences which most likely would be developed as a result of performances at YBC, can create an even stronger audience base for activities in their usual "home" performance spaces.





### A Theatre with more than 1000 Seats

Thirty three percent of the organizations that produce and present arts events and are therefore in a position to use the facility most often, indicate they would prefer 1400 or more seats.

The producers and arts organizations who expressed a desire for space with a greater capacity than 1000 seats indicated the following:

1. For many types of presentations 1000 seats falls at the economic "break point". This means that the production must run at absolute capacity with prime ticket prices just to have a chance of breaking even. Example: Herbst Theatre - one performance day - for a dance company with average production values (sets, lights, etc.):

Rent (non-profit presentor)	\$ 400.00
Rehearsal over 4 hours	300.00
6 Stage Hands @ 10 hours each	1,600.00
House Staff	118.00
Security (2) average	100.00
Box Office: \$50 non-refundable deposit; \$.25 per ticket sold over 200 tickets (est. 800 sold) plus Union ticket sellers not included in this sample	200.00
Misc. Lighting & Sound Equipment Rental (minimal estimate)	500.00
	<u>\$3,218.00</u>
Artist/Organization Fee (obviously variable)	<u>\$5,000.00</u>
Total	<u>\$8,218.00</u>



Advertising & Promotion of the event is not included, nor are other pro-rata producer expenses which could easily add an additional \$1,000 minimum.

A certificate of insurance must be provided, plus a bond covering all in-house expenses must be submitted 20 working days in advance of the event.

Given this minimal projection, and estimating 800 tickets sold, the cost per ticket for every ticket sold must average \$10+, just to break even.

2. The choice at this point, in order to increase the earned income ratio from ticket sales, is to move to a much larger theatre (Davies Symphony Hall, 3064 seats; or the Opera House, 3252 seats) which would in most cases be too large for the event and much too costly for the presenter. Also, the availability of dates, scheduling and approval to perform are often deterrents to use of those two houses.
3. While the statistics support the need for a first class larger-sized theatre at YBC, great concern about the economic viability of a 1000 seat house was expressed by critics, producers and other organizations interviewed. The larger theatre will only be used occasionally by local organizations. It will be used more often by national and international organizations which tour and generally need more than 1000 seats. Obviously the economic factors



relating to the size of the theatre and its use by producers and touring organizations must be considered and carefully analyzed.

#### Other Important Considerations with Regard to the 1000 Seat Theatre

1. It is generally agreed that there is a rather large market of events which have been unable to perform in San Francisco, first because the Opera House was almost never available during the years when the Symphony and Opera were both housed there, and second, because the City did not have a proper medium-sized (over 1000 seats) theatre. To perform in the Performing Arts Center major halls is economically prohibitive and aesthetically too large for many, and to perform in the Herbst or the Palace of Fine Arts is unacceptable for reasons stated earlier in this report.
2. Future funding for touring productions from the National Endowment for the Arts and the California Arts Council remains somewhat in doubt. The lessened opportunity for co-sponsorship of productions by these agencies is cause for great concern, however, producers, directors, choreographers are all working to find methods to take up





the funding slack. Indications are that touring will continue although perhaps under a somewhat different format from what currently exists.

3. There is a certain attitude which says "the more seats the better". From the standpoint of possible income, this is certainly valid. However, the more seats there are, the more must be sold, and obviously more availability does not guarantee this will be the case. The potential to break-even, and at times even make a profit, is certainly appealing to any creative artist but that in itself does not necessarily support the addition of several hundred seats. However, enough information has been developed during the course of this Study to suggest that San Francisco will continue to lose important events unless there is available an appropriately designed theatre which has a capacity over 1000 but less than the Opera House and Davies Hall.



## VIDEO/FILM SCREENING FACILITY\*

Respondents to this section of the questionnaire included:

Independent Video and Film Artists, Service Organizations, Schools, Non-Profit Organizations, Commercial Video and Film Businesses and Commercial Screening Facilities.

### Assumptions

Certain basic assumptions were used to test the feasibility of the Video/Film screening facility. These assumptions follow:

1. There will be a 100-seat screening facility, with professional staff, and technicians available, which will be equipped with state of the art equipment for video and film presentations by individual artists, non-profit organizations, commercial users, and for other appropriate public uses such as lectures, slide presentations, etc.

\*Facilities for an extensive non-commercial public program of film exhibition are not included in this study. While the YBC Cultural Plan Design Scenario (the "Blue Book") recommends that a public film exhibition program be part of the YBC cultural component, it urges that the facilities required be developed as part of the commercial Cinema Center, which falls under the Amusement, Recreational, and Entertainment uses at YBC. This places the facilities outside the purview of this study. (YBC Cultural Plan Design Scenario, pp. 23-24.)



2. The study assumes users will either produce themselves or be produced by the management of the YBC cultural component. Use of the facility also assumes reduced rates for non-profit use; standard rates for commercial use; and some use subsidized by the management of the YBC cultural component.

#### SELECTED STATISTICS ON THE CURRENT PROGRAMS OF VIDEO/FILM SURVEY RESPONDENTS

##### Current Facilities Usage

Over half of the current users of video and film screening facilities used a screening room between one and five times a year for the last three years. Over 30% indicated one to three uses per year, and 20% indicated four to five uses per year. The majority of users (46%) averaged from three to four hours per use.

##### Fees for Usage

Half of the respondents paid \$10 or less per hour for each hour of use. Another 15% of the respondents paid \$50 or more.



### Seating Capacity

The seating capacity of the screening facilities used over the past three years ranged equally between 25-50 seats, 50-100 seats and 100-200 seats. An additional 15% of the respondents used a facility with less than 25 seats.

### Audience

Viewers at screenings were described primarily as "general audiences" (38%), with "art audiences" listed as the second largest viewer group, making up 23% of the respondents.

### Current Screening Room Facilities in San Francisco

For those respondents operating commercial as well as non-commercial screening room facilities, some of the most important data revealed that:

1. Of the types of work most screened in facilities, video and film shared equally: 40% were film and 40% were video.
2. Thirty three percent of these screening facilities reported over 300 days of use over the past year, with 27% reporting from 50-99 days of use.





3. Twenty seven percent of the facilities have from 51-100 seats and 20% have less than 25 seats.
4. These facilities are being used both night and day (almost half of all the facilities operations indicated constant usage). Forty percent of the operations reported that the facilities are in use for over 85% of their available booking time.
5. The average number of hours per use by a film or video artist was from one-two hours.
6. One third of those operating screening facilities indicated that the average number of viewers per screening is from 21-50.

SELECTED STATISTICS ON THE PROJECTED USE OF THE  
VIDEO/FILM SCREENING FACILITY AT YERBA BUENA CENTER

Facility Usage

Over 30% of the respondents indicated they would use the screening facility from one to five times per year, and 15% indicated at least 25 uses per year.



### Fees for Usage

Two thirds of the respondents indicated a willingness to pay between \$20 and \$50 per hour of use of a screening facility at YBC. Of these 35% would pay \$20-35, and 27% would pay \$35-50 per hour for use of the facility if it had professional, state of the art equipment, with technicians provided. Half of those respondents requiring audio-visual equipment in the facility indicated a willingness to pay between \$11 and \$20 per hour of use (27% would pay \$16-20; 23% would pay \$11-15).

### Seating Capacity and Lobby

The preferred seating capacity for this facility is 100-200 seats, with 23% of the respondents suggesting this size would best suit their needs. A more intimate screening room of 50-75 seats was preferred by 19% of the respondents. Seventy three percent of the respondents indicated a preference for a facility with its own lobby space.

### Technical Equipment

Almost 70% of the respondents require the availability of professional, state of the art equipment and 27% would require audio-visual in addition to professional equipment.



## DISCUSSION REGARDING VIDEO/FILM

### SCREENING FACILITY AT YERBA BUENA CENTER

The interview process with members of the video and film community regarding this particular facility was exciting and particularly revealing. There is no question that the San Francisco Bay Area is now the number one location of recognized video artists. Recent awards by PBS (Public Broadcasting System) and other sponsors, for the production of video works, have weighed Bay Area artists far in advance of those from the rest of the country.

Independent film artists, too, are growing in numbers throughout the area. Most of them continue to deal with documentaries, however many are moving more into personal films, and a few are expanding into feature films.

There was enormous and nearly unanimous positive response to the possibility of a first class, affordable screening facility in YBC. The opportunity to present works-in-progress, to preview work for potential investor/sponsors, and to present completed works to private and public audiences is something which is nearly impossible at the present time, given conditions and availability of similar facilities in the Bay Area and San Francisco.





For those rare occasions when an artist can afford to rent a screening facility, most are either in remote areas, or are not maintained at a quality level which is conducive to the presentation of the works created. When discussing these issues with operators of commercial facilities, there was also an almost unanimous confirmation of these facts. The one or two facilities which are first class cater to commercial producers who are in a financial position to afford these special facilities. In these cases, a producer may even lock up the scheduling of a facility for many weeks while a film is in progress in the Area, using the facility on a daily basis for rushes/dailies (film/scenes shot and reviewed on a given day).

While Bay Area film and video artists are widely recognized outside the Bay Area, to date they have not received a great deal of recognition locally. The art forms continue to remain somewhat "underground", not by desire but rather by default as a result of economic stress (the inability to afford masses of purchased publicity). While there continues to be strong support for these artists and their work within a small circle of friends and funders in the community, and while they are being recognized by a much broader constituency in other parts of the country and even internationally, the screening facility at YBC could be the "breakthrough" for these art forms. Some of the key reasons for this are:



1. The opportunity to work in a central location in San Francisco which will have high visibility is important to all artists.
2. The opportunity to work in a properly designed facility with professional equipment is essential to support the quality and intent of the art being created.
3. The opportunity for critical review is deemed essential by all artists interviewed.
4. The opportunity to see and share in the works of other artists working in the same medium is equally important to the creative spirit.
5. The opportunity to create an international forum of presentation and exchange is deemed to be a highlight of the possibilities of the facilities at YBC.

What these opportunities ultimately provide is for the artists to continue to work in San Francisco and the area, which everyone has stated as their desire. With a screening facility at YBC they will have a major public platform for the presentation of works created. Most artists are willing to risk a failure provided they have the opportunity of the right to fail and the right to succeed on the same ground. YBC can be that wonderfully special arena.



## THE VISUAL ARTS COMPONENT

The Yerba Buena Center's Visual Arts Component User Study questionnaire was sent to 132 regional and national visual artists and 98 art administrators curators, gallery owners, and educators. Also 10 letters were sent to art critics in California requesting comments and recommendations. In addition, personal interviews were conducted with 57 individuals selected from the overall list. A total of 240 individuals were contacted and 50% responded.

## EXHIBITION/GALLERY SPACE

### Assumptions

Certain basic assumptions were used to test the feasibility of the Exhibition/Gallery space. These assumptions follow:

1. There will be Exhibition/ Gallery space of 15,000 square feet and support space of 10,000 square feet. The space will be professionally operated, fully equipped and complete with appropriate security systems, state of the art lighting, and climate control.



2. The study assumes the space is large enough to accommodate two or more exhibitions simultaneously, and assumes a diversity of programming. It further assumes that a portion of the space will be a traditional formal gallery and that other portions will be totally flexible.

#### SELECTED STATISTICS ON THE CURRENT PROGRAMS OF EXHIBITION/GALLERY SPACE RESPONDENTS

##### Profile of Organizational Respondents

Respondents to the survey included non-commercial galleries (25%), commercial galleries (16%), alternative spaces (13%), service organizations (9%), and museums.

Years of operation of the respondents were between 10 and 20 years (35%); and one to five years (19%).

##### Profile of Independent Artist Respondents

The majority of responding artists are in the disciplines of painting and drawing (33%) and sculpture (23%). Twelve percent are in graphics, and the remaining represent literature (9%), ceramics (7%), artists books (5%), glass (5%). Video works, performance art and





design each represented 2% of the respondents.

Most of the artists (35%) have been professionally active for over 20 years. Another 45% have been professionally active for 10 to 20 years.

Most respondents have shown at commercial galleries for at least ten years. About 20% do not exhibit at commercial galleries. Almost all of the artists (82%) have had institutional exhibitions at museums, art centers, university galleries, alternative spaces and community galleries.

Virtually all (93%) have had catalogs, articles and reviews published of their work.

Seventy two percent sell their work primarily in the Bay Area, and 14% also sell their work elsewhere.

#### Configuration of Current Facilities

Forty seven percent of the current exhibition space is fixed , and another 47% is open or has movable walls.



### Rental Fees

Half of the organizations' current facilities are used free (28%) or rented for less than commercial rates (25%). Another 22% rent at commercial rates, and 13% of the organizations presently own their own space.

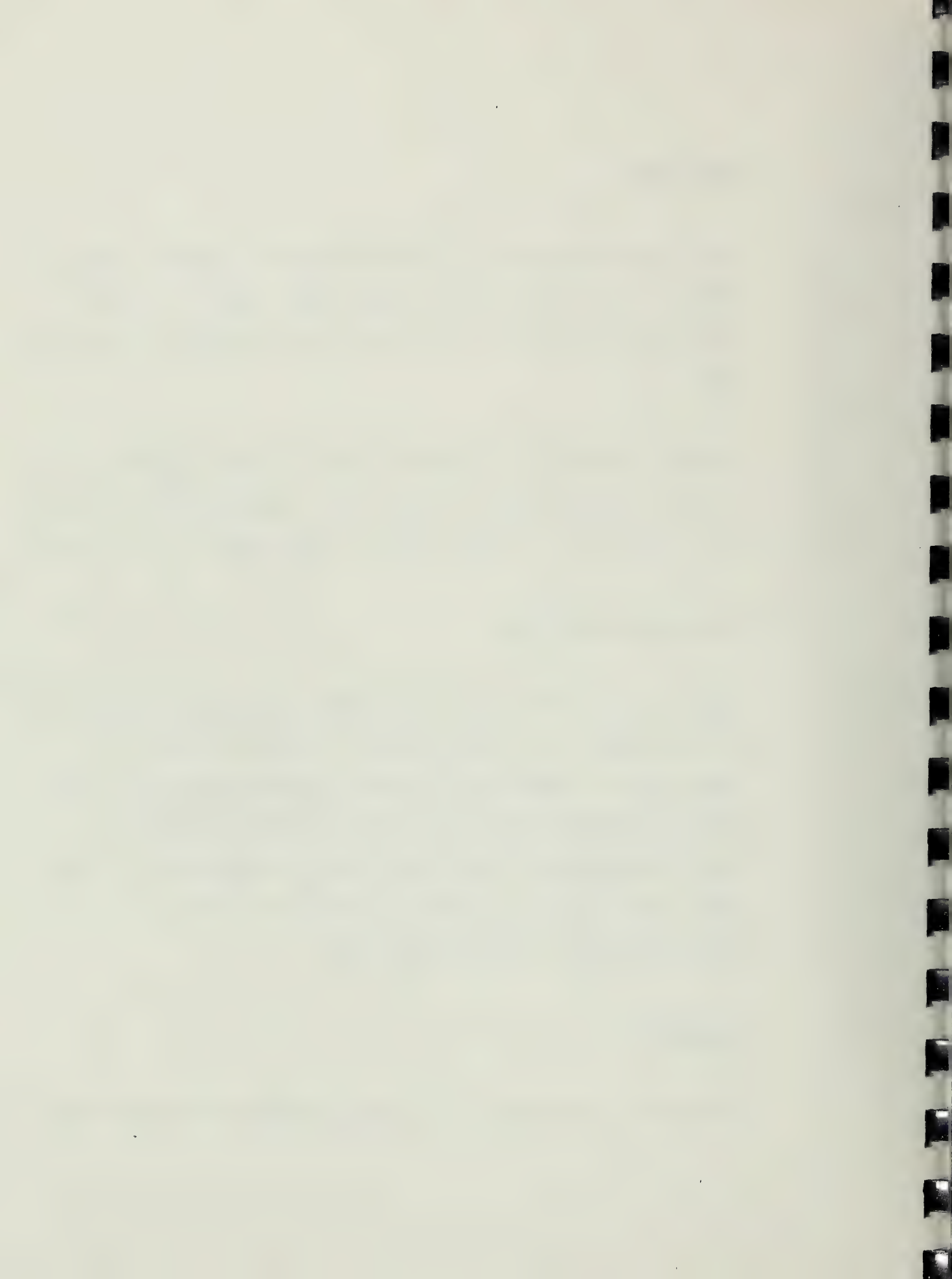
The basic monthly rent for primary exhibition space is generally less than \$500 per month (25%). Another 25% of the respondents pay between \$500-1,000. This rate usually does not include the cost of utilities.

### Size of Exhibition Space

Currently the majority (41%) of respondents use exhibition spaces that are over 3,000 sq. ft. For those that use smaller spaces, 13% indicate use of space that is between 2,000 and 3,000 sq. ft.; 31% between 1,000 and 2,000 sq. ft. and 13% between 500-1,000 sq. ft. Half the respondents (47%) currently allocate under 500 sq. ft. for office space; the same is true for storage space and for staging/conservation/and preparation space.

### Attendance

Average daily attendance last year was as follows: over 1,000 (13%);



100 to 249 (9%); 50 to 99 (25%); and 20 to 49 (16%). The figures are about the same for this year. Attendance at special events and openings was reported to be between 250-500 for 34% of the respondents, and 100 to 249 for another 28%.

### Admission Fees

The majority of organizations (56%) have free admission while 19% require admission except for members. Donations are suggested by 9% of the respondents. Of those that charge admission, the usual fee is between \$2 and \$3. Free admissions are projected to decline somewhat (from 56% to 41%) over the next three years. Fees are expected to increase slightly. 22% of the organizations offer admission discounts to groups other than their members.

### ABOUT VISUAL ARTS FACILITIES

#### IN THE BAY AREA TODAY

During the last three years a number of important visual arts institutions which focused on contemporary works have closed in the San Francisco Bay Area. The municipal gallery, administered by the San Francisco Art Commission, was badly damaged by fire in 1981, and has not functioned since. The Berkeley Art Center has also been closed due to fire. Two alternative art centers located in the





Yerba Buena Center area - Bluxome Street Art Space and Site, Cite, Sight, Inc. - have closed.

Although still in existence, the Museum of Conceptual Art, also located in the Yerba Buena Center area, has hardly been active in the last two years and 80 Langton Street, the most active alternative space presently located in the South of Market area, will have to relocate in 1983.

Established art institutions such as the San Francisco Fine Arts Museums and the San Francisco Museum of Modern Art have reduced their involvement with contemporary art as their priorities go further back in history, and more emphasis is placed on "block-buster" exhibitions. The Fine Arts Museums' Downtown Center was closed in 1980, and the San Francisco Museum of Modern Art's ten year old community arts program, which focused on local contemporary artists, was cancelled in 1981. Finally, the commercial galleries in the area appear to be less interested in the more experimental or progressive art forms and concerns.

These facts demonstrate the obvious need for an official exhibition facility to implement a continuing contemporary art program. The Yerba Buena Center Visual Arts Complex would fulfill that need for the benefit of the entire region.



SUGGESTIONS MADE BY THE RESPONDENTS

REGARDING THE VISUAL ARTS COMPONENT

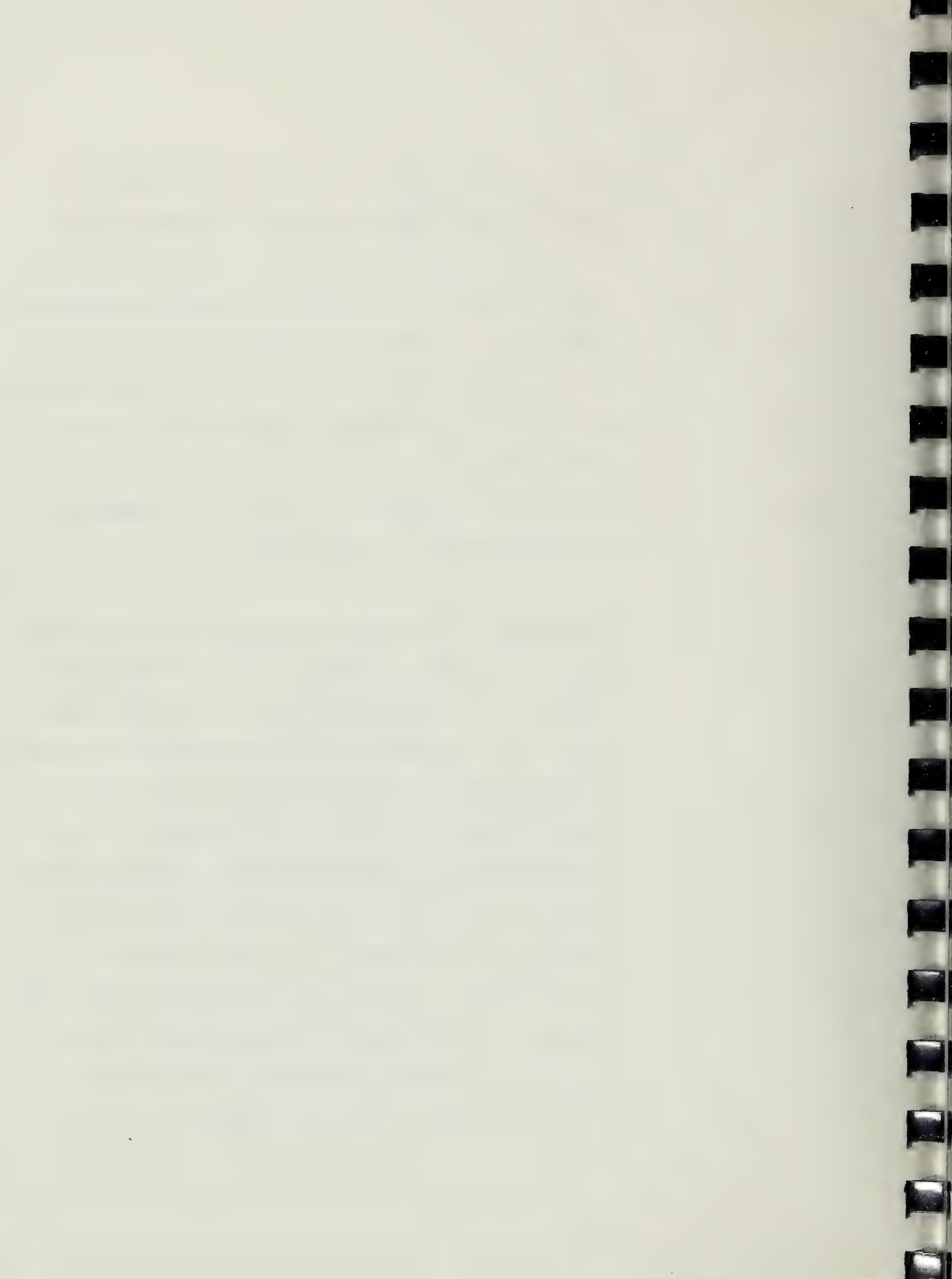
The following are suggestions and comments made regarding the visual arts component:

- ° As an alternative to the library there could be a serious self-support bookstore. It could provide reading and listening facilities opened to the public. It could also become the publisher and distributor of an Art Journal, and catalogs published for the exhibition program at Yerba Buena Center. This is considered very important to the visual arts community.
- ° The selection of a Director who is concerned with all aspects of the visual arts: historical, traditional, contemporary, ethnic, and progressive, is important for the successful development of the Visual Arts Component. The Director's main purpose would be to offer strong leadership and vision in the development and implementation of an autonomous art program that is free from political pressures from city government and other pressure groups.
- ° Respondents indicate that one thing the San Francisco Bay



Area art community lacks is a serious professional art journal. It was suggested that the Yerba Buena Center Visual Arts component should sponsor a multi-disciplinary journal that would inform, educate and create a dialogue to reach a local, national and international audience. Many talented writers apparently leave the San Francisco Bay Area due to the lack of professional publications in which to present their work. Such a journal could help to make the Center known internationally, and could be a potentially self-supporting part of the program.

- ° The majority of the artists surveyed felt that it would be important to create an ongoing artistic environment and "community" at the Yerba Buena Center. The Center should become an area in which artists from the various disciplines meet and interact, and where the general public will be in close proximity to artists and art enthusiasts. It was suggested that a cafe-restaurant would to help humanize the Center, and that it could be included in the Visual Arts component or be adjacent to it. It too is seen as self-supporting. Historically the Yerba Buena Center area has been an artists' community which has had a tradition regarding its many cafes, restaurants and bars where artists, journalists and visitors gathered for social



purposes. It would be very important to continue that tradition at the Yerba Buena Center by establishing a cafe-restaurant that would preserve the warm atmosphere of its predecessors. It should not be cold and plastic, but should maintain an "old world" feeling.

- ° The Yerba Buena Center should include a showcase for modern age media and electronic resources. It could originate a computer museum and video games arcade, and provide facilities with satellite hookup and telecommunication equipment accessible to artists. This center could include an educational program to teach the operation and application of electronic equipment to the arts.
- ° The exhibition space could be an alternative museum of contemporary culture to showcase all aspects of the area's cultural resources. This should include a permanent display of the history of San Francisco to the present. It should include multi-media exhibitions relating to the history of particular cultures through artifacts, film, dance, conferences, lectures, and workshops.
- ° Exhibitions from major and smaller ethnic museums should be included.





- ° Exhibitions from private collections should be included.
- ° Annual or biennial international fine arts and craft exhibitions should be included.
- ° The Museum of Contemporary Art presently under construction in Los Angeles, which exhibits contemporary art from 1950 forward, should act as an inspiration for the YBC Gallery.
- ° The Yerba Buena Center cultural complex could sponsor a low cost graphic design, printing and mailing service. Users could bring paper and supplies to a space equipped with workspace, tools, materials and technical assistance for developing layouts, halftones, typesetting, etc.
- ° Mailers and brochures could be printed in the premises and mailed through a computerized mailing list from which appropriate lists could be chosen.
- ° It would be useful for the Center to have a low cost equipment rental service to lend out slide and film projectors, slide dissolve units, screens, sound equipment, cameras, musical instruments, easels, hydraulic ladders, lifts, tape recorders, etc.



- ° The visual arts center should reflect high standards through well designed posters catalogs, brochures, and calendar. It should also have a strong support structure regarding publicity of its activities.
- ° Information booths should be scattered around Yerba Buena Center with data about all cultural events at the center as well as at other cultural institutions in the San Francisco Bay Area.
- ° Exhibitions at the gallery space should last long enough (6 to 8 weeks) to be reviewed in the press.
- ° Works of art should be commissioned and/or purchased to be installed permanently in the entire Yerba Buena Center area. Corporations could be approached to sponsor this project.
- ° An amphitheater and ice skating rink were suggested for inclusion at YBC.

## II. STUDIO WORKSPACES

### Assumptions

Certain basic assumptions were used to test the feasibility of



the Studio Workspaces at YBC. These assumptions follow:

1. There will be 13,000 square feet of space which will be equipped and divided into studios for use by local and visiting guest artists in the fields of visual arts and crafts.
2. Studios will be assigned on a rotating, fellowship basis, for a period of time to cover one year or less.
3. Artists will pay no use fees other than a share of maintenance and utilities costs.

### Discussion

Although the statistics in the written questionnaire indicate divided opinion regarding a Studio Workspace program, taken as a whole, surveys and interviews do not support this program. It was felt that a residence program would not fairly serve the large number of artists living in the area. Studios provided for a few local artists is seen as an extravagant use of the space which would "be of little service" and would "precipitate negative feelings about favoritism" in the selection process.





Respondents suggested the following as alternatives:

- (1) There was a positive response, which is reflected in our recommendations detailed in Chapter IV, to a visiting artist, critic, writer, composer program. It is felt, and we agree, that it would be important to bring visiting artists to interact in the local art scene. Respondents to the study also suggested that the Yerba Buena Center could provide housing for visiting artists programs originated at other local art institutions; and, that an exchange program would be valuable in which local artists could exchange studios with visiting artists for a similar period of time.
- (2) Another alternative to the studios program described in the Blue Book would be to provide and maintain a resource center with technical facilities available to all artists by equitable systems. The center would be equipped with facilities for printmaking, workshops for metal, wood, glass etc., darkrooms, video, film and audio etc. This center could have public access to observe artists at work. There could be some short term residencies for special projects relating to public educational programs.



## THE LIBRARY

A total of 181 persons responded to the library sections of the survey questionnaire, and nine interviews were conducted with library personnel representing public, private, and university libraries. The survey respondents represented libraries as well as general users comprised of the following categories:

- ° Performing arts organizations, artists, schools, producers, festivals, other community organizations. 46%
- ° Visual arts museums, galleries, artists, organizations and schools. 22%
- ° Video and film artists, organizations, businesses and commercial and non-commercial screening facilities. 32%

### Assumptions:

Certain basic assumptions were used to test the feasibility of the Library. These assumptions follow:

1. There is 6,000 Square feet set aside for a resource/research center type library focusing specifically on the performing and visual arts, film and video, crafts, etc.



2. The library will be professionally staffed, and contain audio/visual equipment available for use in the facility. It assumed that the facility will be open for use by the public.

#### SELECTED STATISTICS ON THE CURRENT USE OF LIBRARIES BY SURVEY

##### RESPONDENTS

The survey shows current and frequent use of libraries, primarily for individual research activities in the area of the arts. More than half the respondents (61%) use a library between one and eight times each month; another 26% use a library up to ten times per year. In terms of type, public libraries receive most extensive use, with 49% of the respondents indicating this as their primary source; university libraries were visited most frequently by another 26% of those who responded.

The arts department was the division most frequently used by 61% of the respondents; fundraising information was listed as the division most often used by another 11%.

Library facilities directors who answered the survey, and comments from library personnel who were interviewed, indicate "extensive" use of their arts facilities. Three of the facilities each served over



20,000 people in the arts division last year, and all of those queried expect the number of users to increase over the next three years. The libraries did not feel that an arts library/resource center located at YBC would affect the use of the arts component in their facilities. In fact, each was supportive of the concept, stating that their own facilities are currently too cramped, with no place to grow, and with little possibility to improve the situation.

#### SELECTED STATISTICS ON THE PRO- JECTED USE OF THE LIBRARY AT YBC

Taken together, the interview and survey questionnaire process shows keen interest in the library facility. In terms of overall frequency of use, more respondents indicated they would use this facility, and use it more times, than any other proposed facility.

#### Usage

Almost half the respondents said they would use such a facility between one and five hours each week, and 39% said they would use the facility up to an hour each week. Using these figures, conservative estimates indicate 175 hours of use per week (9000 hours per year) among the survey respondents (this does not include estimated hours of use by those persons interviewed).





### Programming

Both users and library personnel agree that the YBC library does not necessarily need to be a lending library. 79% supported the reference/non-lending concept, although the ability to check out musical scores (for example) was indicated as important to the music respondents.

Survey statistics show that research, and the use of current periodicals, are seen by 72% of the respondents as the most important uses of the facility. Listening to recordings and viewing films and video tapes were listed as a first priority by 15%.

In terms of subject areas projected to be used most often, 30% of the respondents indicated primary interest in the visual arts; 15% in music; 11% in film and video; 10% in dance, and 10% in theatre.

The linkages with other local, national and international arts collections and library facilities was brought up many times. Discussions with the San Francisco Public Library indicated that computer networking was fast becoming a reality in the library business, and that these connections were an essential part of any library programming in the future.



Interviews indicate that the arts resource library would become an adjunct for teaching and that teachers would bring students to YBC to use the library facilities.

### Archival Collections

The survey statistics showed that half the respondents currently make extensive use of archival materials in their work, while the other half do not. Forty three percent of questionnaire respondents consider archival materials a priority as part of the library at YBC. The general consensus of the interviews also indicated a high priority for the inclusion of archival collections at YBC. The Archives for the Performing Arts, the Bay Area Music Archives, and the San Francisco Public Library's San Francisco History Archives were among those seen as particularly important to the Center. Those interviewed from the Public Library indicated an interest in exploring the possibility of moving the History Archives, and possibly the Arts Division of the Main Library to this site. This idea also received strong support among those interviewed. It was also suggested that perhaps the San Francisco Museum of Modern Art library, which presently has staff and space problems, could be moved to Yerba Buena Center as the base for a modern library that would continue to stock art books, catalog and periodicals and add a slide register, video and audio tapes as well as material on microfilm.



In addition, the library was seen as a sort of "archival center" for the arts organizations of San Francisco. In addition to the major collections mentioned above, many of the local organizations (i.e. ACT, The Lamplighters, Asian American Theatre Company, Lilith, etc.) have developed organizational archives of their own activities, through preservation and minimal publication of original scripts, print, photography, and video and audio documentation. The library at YBC was seen as particularly appropriate as a central repository of the ongoing history of local arts organizations for use by funders, scholars, and the general public.

#### Funding and Fees for Service

The respondents indicated a willingness to pay for special use of the library. Of the potential users, half supported free admission, and half said they would be willing to pay fees ranging from \$.50 to more than \$1.00 for general use of the library. Fifty three percent said they would pay for specific use of the listening/video/film equipment. In addition, 67% said they would pay a membership fee which would allow them full usage of all services at no other additional costs.

The library also seemed to have good potential for special project funding from foundations and corporations. Interviews with these sources indicated an interest in specific programmatic aspects of the library.





## THE EDUCATION FACILITY

### Assumptions:

Certain basic assumptions were used to test the feasibility of the Education facility. These assumptions follow:

1. There will be 9,000 square feet of space which can be used for arts education and other educational activities by artists, school children, seniors, and the general public.
2. It is assumed that the facilities are open to the public, are professionally staffed, and are complete with arts and crafts, video, film and other needed equipment.

## SELECTED STATISTICS ON THE CURRENT EDUCATION PROGRAM OF RESPONDENTS

### Usage

Fifty eight percent of the respondents presently conduct some type of education program including lecture-demonstrations, guest artist lectures, and master classes in various combinations. Thirty six percent of those with education programs primarily serve adults while



33% serve a combination of youth, adults and seniors. Only 1% conduct programs primarily for seniors, and only 9% conduct programs primarily for young children/youth.

The majority (53%) serve less than 500 students annually in their education programs. Thirty percent have from one to five classes per week with 18% giving individual classes from time to time.

Thirty one percent of educational activities take place in the respondents usual performance/exhibition space and 29% use different space.

#### Funding

Thirty six percent indicated that their educational programs were not self supporting, with 32% indicating that they were. At the same time, 45% receive no contributed funds especially designated for educational activities, and 28% do receive special funding.

#### SELECTED STATISTICS ON THE PROJECTED USE OF THE YBC EDUCATIONAL FACILITY

In general there is little support for, and user statistics do not justify the need for, a separate education facility at YBC. The



majority of respondents (54%) indicated they would not conduct education activities at YBC, while 29% indicated that they would conduct a few activities from time to time.

For those indicating interest, only 25% indicated they would use the facility one to two times per year, with the remainder indicating less than once a month (12%) to once a week (5%).

Thirty six percent indicated that the number of persons involved with each activity would be from 11-30 and that they might be willing to pay a use (per student or flat rate) fee for using the facility.

Forty one percent indicated that they might use the facility in conjunction with appearances/uses of other facilities, with the remainder indicating little to no interest in this possibility.

Regardless of the availability of a facility specifically designed for education, respondents were asked to indicate if they would conduct educational activities in any of the other established facilities at YBC. The percentages representing a "yes" response are indicated:

#### Use of Other YBC Facilities for Educational Activities

1.	400 Seat Theatre	41%
2.	1000 Seat Theatre	16%



### Use of Other YBC Facilities for Educational Activities (continued)

3.	100 Seat Video/Film Theatre	42%
4.	Exhibition/Gallery	43%
5.	Studio Workspace	34%
6.	Library	27%
7.	Festival, Multi-Purpose Space	41%
8.	Lobby Areas	17%
9.	Outdoor Plazas/Gardens	30%

### DISCUSSION WITH INTERVIEW RESPONDENTS

Negative responses to the specific education facility in the interview process were even stronger than those in the Questionnaire. The concept of education as a part of YBC was seen as something which is conducted as a regular part of the activity of a given organization in the primary use space, (i.e. theatre, gallery, etc.) and not as something which stands apart from the basic program. "Education" should be part of the overall philosophy of all the activities of the Center.

There were two areas of support for the use of and need for an educational facility, and this support was very strong and verbal. The first came from the leadership of two major institutions of higher learning that indicated a great need for continuing education program





space. The central location of YBC to the majority population of downtown San Francisco is seen as essential and dramatically important to this type of programming. The analysis indicates, however, that these institutions look upon an education facility as an adjunct not only to their own programming but also to their own institutions and community facilities.

The second came from those concerned with the need for space for small conferences, meetings and informal lecture/presentations. The response in support of such space at YBC is strong and the need completely justifiable - not only for the arts, but for the community at large. The potential for self supporting programs, and in fact generation of earned income, is very high.



## THE FESTIVAL/MULTI-PURPOSE FACILITY

### Assumptions:

Certain basic assumptions were used to test the feasibility of the Festival/Multi-Purpose facility. These assumptions follow:

1. There is a festival/multi-purpose space of at least 10,000 square feet, having a 25 foot high, clear span ceiling, collapsable seating, good lighting, dressing rooms and back-up food preparation and storage.
2. The facility would be suitable for performances, concerts, theatre, readings, exhibits, etc. Uses might include: festivals, fundraising events, dances, seminars, receptions, etc.
3. The facility could accommodate between 300-500 people depending on the set-up, which could include from raked seating (standard theatre) to salon and cabaret (tables and chairs).
4. The facility would be available for arts and non-arts uses, and would be accessible to the community at large.



SELECTED STATISTICS ON THE  
CURRENT USE OF MULTI-PURPOSE SPACE

Sixty three percent of the respondents indicated that they used multi-purpose space in addition to their regular space for various activities during the year. Thirty six percent used the space for special performances or exhibitions, and 14% used the space for benefits and fundraising events. Thirty two percent used the space from two to four times per year, while 26% used it more than four times per year.

SELECTED STATISTICS ON THE PROPOSED  
FESTIVAL/MULTI-PURPOSE SPACE AT YBC

Interviews indicated an almost unanimous support for the need for and use of this type of multi-purpose space, most particularly for fundraising events, and special receptions and gatherings after performances/exhibitions. The fact that there would be kitchen facilities provided is particularly important to everyone surveyed. Interestingly, the interest in potential use of the space as a theatrical "platform" (cabaret theatre, etc.) seems to be fairly minimal. Only 25% of the respondents indicated they would use the facility for this purpose.





## Usage

The respondents indicated that they would use the facility from one to three times per year (46%). Seventeen percent indicated that they would use the space more than four times per year. The majority (38%) indicated that they would most likely use the space in the evenings from 7-9 p.m.

While there was some expectation that the respondents would use the space heavily during the noon lunch hour, only 1% indicated that this would be the case. The information in the interviews concurred with this, the reasons being:

1. Noontime activities are generally considered to be outdoor-type and most felt that the weather would generally be unfavorable.
2. Even if indoor activities were anticipated, the majority of the members of respondent organizations work in other jobs on a regular basis and therefore are unable to perform during the regular work-day hours, except for special occasions.



Thirty nine percent of the respondents indicated that they would use the Festival space in conjunction with appearances/exhibitions in the other regular performance/exhibition spaces (theatres, gallery, etc.).

### Fees

Twenty six percent indicated they would charge a fee to the public for their events in the Festival space, with 38% indicating events would be free or have a charge depending upon the event. Sixty one percent indicated they would be willing to pay a reasonable fee for the use of the Festival space at YBC.

### Programming

The responses from the Summary Questionnaire and the interviews indicate that this facility would be fully utilized by all types of users, not so much as a performance venue, but rather as an additional space for other than performance activities.

There was concern expressed that the space might not be properly maintained and that visually it might soon reflect the enormous amount of wear and tear which is most probable for this type of space, and that it would not have the priority of proper maintenance, and not enough usual daily care and attention.



While the assumption on the part of the users is that it will indeed have the clear high-span ceiling as indicated and further that a good and permanent lighting system will be hung from a properly designed grid, it is clear from the interviews that in general people view this type of space as being somewhat of a "catch all" for amateur performance used by promotion departments of centers (the Cannery and Ghirardelli Square as examples) to attract patrons and entertain them while they rest or picnic between "buying sprees". It is not looked upon as being professional in design and/or intent. If it indeed were to become a professional space, one might assume a different attitude from the respondents.

Even with this in mind, this type of space is seen as important to include in YBC, and, based on the current use statistics, appears that it would be well and fully used, and could generate some earned income for the cultural component.



## BOX OFFICE & AUDIENCE DEVELOPMENT

### Box Office

The concept of the need for a central Box Office at YBC seems to be absolute, however there are some important points for consideration:

1. Location: is the Box Office to be located at the entrance to the Gardens on Market Street, and if so to what extent is it also an "Information Center".
2. If it is also an Information Center, the design will have to include much more space for information personnel and literature and will have to have the type of "signage" which is not usual at box offices. That is, it will have to be especially clear as to which windows and spaces are for information and which ones are for tickets.
3. Is there to be an additional box office near the cultural components, one which will specifically handle all of the activities taking place within those spaces?
4. Is there a need for box offices in the individual theatres and, if so, what is their relationship to the central box





office. Given the advances made with computerized ticketing, reservations, etc., it is conceivable that there would be no need for the box offices in the theatres to be operational except for the evening of performances, thereby saving a great deal in the cost of ongoing staffing and operations in multiple facilities.

5. Since organizations such as BASS will probably be in operation at the time YBC is completed, how will they fit into the plan of box office operation?
6. Will the computerization allow for people in other parts of the country to order tickets in advance of a visit to San Francisco, so that they will have them on arrival without waiting in line, etc.?

The centralized and highly visible box office at YBC is essential to the ongoing audience development for organizations performing at YBC. One of the major advantages and purposes expressed by nearly all of the respondents with regard to performances and exhibitions at YBC was the opportunity for exposure to new and larger audiences who might then follow that organization back to its "home" residence and become a regular audience member at that location. A properly designed program in a Central Box Office at YBC could provide a tremendous assist with this.



One must assume that YBC management will be vastly interested in doing everything possible to identify those persons attending activities of all types in the cultural component and elsewhere. The same tracking systems and results could be made available to users not only for their performances and exhibits at YBC but their presentations in other area locations.

If the Central Box Office were to provide service to all users as a part of the basic charge for facilities use, the cost would be much less than the cost of operating individual box offices on a continuing basis in the individual spaces.

With limited runs of companies performing in the spaces, there would not be the usual heavy mail which can accompany long runs of successful productions.

The plan established for general audience development and the Central Box Office is extremely important and the issues should be addressed early on in the planning process.



CHAPTER IV

PROPOSED YERBA BUENA CENTER CULTURAL FACILITIES:

RECOMMENDATIONS





## CHAPTER IV

### PROPOSED YERBA BUENA CULTURAL FACILITIES:

#### RECOMMENDATIONS

The process of conducting the User Study of proposed facilities known as the "Cultural Component" of the Yerba Buena Center has taken in excess of nine months.

The success of the survey portion of the project, (267 surveys returned - in excess of 30% response) was due primarily to the fact that the arts community is vitally concerned about its future. And, for the majority who participated in the Study process, the Yerba Buena Center represents a major step upward in that future. Where we anticipated frustration and pessimism, there was little; where we expected casual response with little real thought or input, we found serious response with intense thought for each question asked and for each answer given.

The interview process was equally intense (over 249 interviews conducted) and doubly rewarding. Very few people who were asked for an interview refused, and all were advised that the process would take a minimum of one hour. The independent artist, the manager of the theatre, the executive vice-president of the major corporation in San Francisco, responded with seriousness, immediacy and a pleasure and surprise at being included. All interviews were planned on a



one-to-one basis but many ended up being discussions with entire staffs of organizations.

From young to old, from independent artist to professional organizations of national and international stature, all are looking to the success of the Yerba Buena Center as a statement of success of the culture and cultures which exist in the San Francisco area - a world-wide statement which continues to present the enormous wealth of creative powers which exist here.

The assumptions used for this study were those which were stated in the "Blue Book" (identified elsewhere in this report) which the Redevelopment Agency initially accepted as being the reflection of the desires and needs of the arts community.

Every effort was made to focus on the proposed facilities and to elicit answers which would provide solid and clear data for analysis. Additional opportunity was provided in the questionnaire, and of course in the interview process, for respondents to add their personal opinions on variations of the "themes" as presented, and to address issues which were of importance to them as artists or organizations working in the area and without regard necessarily for YBC. We tried to hear the detailed "ins-and-outs" of what their needs are and how those needs may be best served by YBC.



There was no attempt to discuss the details of program, management, operating plan, budget, funding or even specific architectural design of the proposed facilities, but rather to present an overall plan for first-class facilities managed professionally and equipped with state-of-the-art lighting and sound equipment. While the above issues were not a formal part of the survey, the narrative sections provided ample opportunity for respondents to speak to the issues, and they did. In the interview process these same issues were raised by almost everyone who was contacted.

In the end, therefore, we feel that the input has been very thorough and the opportunity for proper analysis and recommendations is excellent and reassuring.

### RECOMMENDATIONS

The following recommendations are made on the facilities as outlined in the Blue Book and also include the addition of the Festival/Multi-Purpose space which was proposed by the Developer, Olympia & York.



## THE THEATRES

### Assumptions:

The following assumptions were made for both the 1000 Seat Theatre and the 400 Seat Theatre:

There will be a 400 Seat and a 1000 Seat proscenium theatre complete with state of the art lighting, sound, and stage equipment, including adequate wing space, fly space, orchestra pit, dressing rooms, etc.; professionally staffed; available for use by non-profit and commercial dance, music and theatre organizations, independent artists and other arts and non-arts related users. Users will either produce themselves, or be produced by the management of the YBC cultural component.

### 400 SEAT THEATRE

#### Recommendations:

1. A 600 seat proscenium theatre should be built at the Yerba Buena Center.





2. The theatre should be designed to include maximum flexibility of use by providing a balcony which seats approximately 200.
3. This configuration would provide the basic 400 seat theatre which has been proven to be needed and projected to be fully used, and at the same time would allow for the additional 200 seat capacity and resulting earned income.
4. This capacity would allow organizations working in the small houses to stretch to new audience and production levels which are not presently available in San Francisco.
5. This theatre would provide opportunities for small touring organizations to play in San Francisco in a first class facility of this size which currently does not exist.
6. A small theatre of this size, with flexible capacities, would provide an appropriate balance to the 1400 seat theatre described in the following section, in creating a vital Center of Art and Culture at Yerba Buena.

The small theatre facility is recommended as proposed in the Blue Book, with the exception of the seating capacity. Data indicates that



the theatre would be "well and fully used" throughout the year, and that a flexible 600 seat theatre would serve the community's needs to an even greater extent than would a 400 seat house.

#### Discussion\*:

The positive response to this size theatre was nearly unanimous. There is no question that a smaller theatre is needed in San Francisco; that a first class facility of this size does not exist; and it appears that this facility at YBC would be fully utilized. The only substantive discussion point regarding the smaller theatre concerns seating capacity. The variations suggested ranged from 200-250 seats on the low end, to 600 on the upper end, (with a few respondents indicating a desire for 750-850 seats in the smaller of the two theatres).

Some members of the theatre community feel that there should be no large theatre, but rather that up to 10 smaller theatres should be built throughout the Yerba Buena Center, and that they should range in sizes of from 99 to 300 maximum. This approach would guarantee the opportunity for all groups and organizations in the area to have access to YBC without having to face the economic realities required for performing in a 400 seat theatre. However, in our opinion this does little more than shift current activities from one location to

\*Refer to Chapter III for additional detailed discussion pertaining to the two theatres.



another. If this approach were to be considered as a viable alternative, then we feel one should consider using the same financial resources to upgrade and support the current programs and existing spaces of this size throughout the City.

Most of the respondents looked upon performing in the 400 seat theatre as a real growth from their present positions which in most cases are in theatres of 99 or less seats, with a few as high as 250. Further, performing in a 400 seat theatre house is looked on as something special which could be accomplished on once-a-year basis only by these organizations.

In determining the size of the smaller theatre, it is important to consider growth factors. Current programs and audience development indicate that by the time the Yerba Buena Center cultural component is ready for occupancy many of the outstanding companies in the Bay Area will be playing to capacity audiences in their current facilities, and, during the first few years of YBC's operation, they will need theatres in the 300-400 seat range. We feel that it is inappropriate not to consider the long range needs of YBC as well as the users of the facilities. In our opinion within five years of YBC's opening, a 400 seat theatre will, in many cases, be too small. The opportunity to move to a larger space will be most desirable both from the perspective of audience and economics - the opportunity for increased





earned income is obviously important. We are therefore, recommending the 600 seat theater with flexibility to adjust from 400 to 600 as the need arises.

### 1000 SEAT THEATRE

#### Recommendations:

1. A 1400 seat proscenium theatre should be built at the Yerba Buena Center.
2. The theatre should be designed with maximum flexibility (without destroying the aesthetic of design, acoustics, proper presentation or proper audience comfort) to reduce to 1000 or to increase capacity as required by the type of production, the presentor, and/or success of performances.
3. A 1400 seat capacity will provide a strong economic potential for local producers and presentors, and will allow major touring attractions to include San Francisco as they have heretofore been unable to do.
4. Projected joint activities (productions featuring more than one company) and Festival presentations by local



organizations will have the opportunity to enjoy a greater audience and income, and at the same time have the flexibility of working in the reduced capacity house if desired.

5. .If designed properly, this size house would fall within the general size configuration suggested as being the most desirable by most major organizations and presentors outside this area.
6. The cost of operating a 1400 seat house would be only a nominal increase over the cost of operating a 1000 seat house; and these costs should be offset by increased revenue.
7. The costs of accommodating an extra 400 seats in the building phase are nominal in terms of long range benefits to Yerba Buena Center.
8. Given that the audiences for Yerba Buena Center as a whole will be primarily local residents rather than visitors, there will be a much greater return on dollars spent on advertising and promotion.



9. The performance dimensions possible in a theatre of this capacity, coupled with the smaller 600 seat theatre previously described, will properly address the needs of a true Center of Art and Culture which we believe in the basis of the Yerba Buena Center Cultural facilities and programs.

Discussion\*:

The majority of local respondents in both the interviews and the questionnaire were not in support of a facility of 1000 as recommended in the Blue Book, but rather favored a facility of 750-850 seats as being the most appropriate size for any use they might have for a theatre larger than 400 seats. Even at this, filling 750-850 seats would be a major and very difficult "reach" for most local respondents. Generally, organizations with annual budgets of under \$2 million did not project use of this facility.

Almost every presenter or producer included in the study favored the larger theatre over the smaller 400 seat theatre which is to be expected given the costs of presenting their respective events. And, in order to assure economically sound programming, presentors and producers almost unanimously preferred a theatre with a capacity of 1200 to 1400.

\*Refer to Chapter III for additional detailed discussion pertaining to the theatres.



There were comments from many producers which indicate that a 1000 seat theatre is not economically viable under any circumstance, and more importantly 1000 seats still does not address the issue of the need for a first-class medium sized theatre in San Francisco for the many organizations who do not come to San Francisco due to the lack of such a facility.

With only a few exceptions, use of the larger theatre by local groups and organizations would be for joint activities with one or more groups sharing a program; productions sponsored by service organizations which include presentations of their constituencies; and, festivals or festival-type activities.

One issue pertinent to projected usage of the larger theatre is that of trends in touring, i.e. how changes in the economy will impact the availability of touring productions. The costs of touring have notably increased in recent years, primarily due to the rising cost of energy. There are some leaders who believe that the entire picture will change and that touring will become regionalized, however with few exceptions, the majority opinion is that touring will not be substantially effected for the next five years and beyond.

The critical question is not whether the larger theatre should have





1000 seats or 1400 seats, but rather should one even consider building a larger theatre at YBC. The statistics on projected use by the majority of local arts organizations suggest against it. If the underlying justification for the cultural component at the Yerba Buena Center is to serve only, or primarily, the largest number of local arts organizations without particular regard for programming from outside the Bay Area, or from a small number of recognized local organizations that require a larger house, then the determination must weigh in favor of not building the larger theatre. However, if the cultural component is to serve the local community arts organizations in a professional environment which is also stimulated by programming on a national and international level, (a concept which is supported by the majority of local users), then there is no choice: both the 1400 seat and the 600 seat theatres must be built, and built with a flexible design that will best serve the artistic, and the economic needs of the Yerba Buena Center, and the maximum number of users.

Based on the detailed survey information presented in Chapter III, on interview findings, and in our opinion, the recommendation for a larger theatre at YBC must be based on the idea of enhancing the Yerba Buena Center as a whole, of creating a true Center of Art and Culture which has the opportunity to present not only the finest work of organizations and artists in the San Francisco area, but also artists and organizations from around the world, and to present them in an



inspired environment in a facility which does not duplicate what already exists in San Francisco, but which enhances the existing spaces.

#### 100 SEAT VIDEO/FILM SCREENING FACILITY:

##### Assumptions:

The following assumptions were made for the 100 Seat Video/Film Screening Facility:

The facility will be complete with state of the art video and film equipment with technicians available for video/film screenings by independent artists, non-profit and commercial arts and non-arts organizations and individuals, and for other appropriate public uses such as lectures, slide presentations, etc. Assumes users will either produce themselves or be produced by the management of the YBC cultural component. Assumes reduced rates for non-profit use; standard rates for commercial use; some use subsidized by management of the YBC cultural component.

##### Recommendations:

1. That a 100 seat Video/Film Screening Facility be built at the Yerba Buena Center.



2. That the Screening Facility be designed to have a proper lobby space which may be used for small gatherings, receptions and other general uses.
3. That the design of the facility also include an additional small (25 seat) viewing room for presentation of works to potential investors/funders and viewing of works-in-progress.
4. That the Screening Facility be marketed by the cultural component in a manner which insures that programming of events which are open to the public receive continuous and high visibility.
5. That both professional and audio/visual quality equipment as suggested in the assumptions for the Study be a part of the facility.
6. The inclusion of this facility in the YBC cultural component is fully justified both in terms of maximum projected use as determined by the questionnaire responses and interview responses. In our opinion it is also justified in terms of the important role that the Bay Area plays in the nation-wide video and film industry, and by the quality of work and number of recognized artists working in the San Francisco area.





### Discussion\*:

Respondents pertaining to this facility were among the most enthusiastic of all groups questioned. There are many independent video and film artists in the area and the majority of their works are not seen in and around San Francisco due to the absence of any appropriate, affordable and accessible facility for presentation. Many of these artists have world wide reputations; in the past two years these artists have brought nationwide recognition to San Francisco for works produced by independent Video Artists. On a national basis, twice as many awards have been granted recently to Bay Area Artists for the production of films for Public Television networks, which puts local artists ahead of all others in the country including New York which has traditionally been the leader.

The independent film and video artist continues to work in what may be called an "underground" atmosphere. Presenting works from time to time in small art theatres, viewing rooms which are converted living rooms, garages, etc., and very often not at all. Despite the lack of facilities; continuous shortage of funds; lack of proper public presentation due to the lack of facilities; lack of proper recognition from the media (in part due to the inability to present publicly); these artists have determined to continue to live and create in the Bay Area.

\*Refer to Chapter III for additional detailed discussion of the Video/Film Screening Facility.



The percentage of responses received from the video and film community was most impressive. Not only were the independent artists anxious to participate, but also members of the commercial film and video industry, were extremely cooperative despite the fact that the discussion was about a facility which might very well provide substantial competition for commercial spaces.

Several issues are very clear:

1. There is presently no facility in the Bay Area which is comparable to the projected YBC facility.
2. Commercial screening rooms which do exist are:
  - (a) Projecting moving out of the San Francisco area due to the increased cost of rent.
  - (b) Generally not of the quality which is conducive to public presentation. The facilities are not maintained properly, and/or they are generally inaccessible.
  - (c) Reserved primarily for commercial clients on a long-range basis, and are therefore not available for independent or non-profit use.
3. In addition to the 100 seat screening facility there is



also need for a small (25 seat) sized screening facility specifically for the purpose of viewing works in progress and screenings for potential investors and funders.

That the need to be more intimate and less formal in presentation is vital for the personal exchange which takes place during these types of presentations.

Respondents were unanimous in stating this need and suggesting that this space could be designed to be within the 100 seat facility (building) and opposite the projection booth so that the same booth and equipment could serve both spaces.

4. The Bay Area is now in the number one position in the country with regard to numbers of recognized video/film artists and producers.
5. There is an intense need for a centrally located first class screening facility such as being projected for YBC.



## VISUAL ARTS: EXHIBITION /GALLERY

### Assumptions:

The following assumptions were made for the Exhibition/Gallery:

There will be exhibition/gallery space of 15,000 square feet and support space of 10,000 square feet. It assumes the spaces will be professionally operated, fully equipped and complete with appropriate security systems, state of the art lighting, and climate control. It also assumes the space is large enough to accommodate two or more exhibitions simultaneously, and assumes a diversity of programming. It further assumes that a portion of the space will be a traditional formal gallery and that other portions will be totally flexible.

### Recommendations:

1. That an Exhibition/Gallery of 15,000 square feet with support space of approximately 10,000 square feet should be built at the Yerba Buena Center.
2. That the recommended configuration and interior design factors





suggested by the arts community and outlined in this report should be implemented.

3. That programming should be varied, but the primary programming focus for the space should be contemporary in nature, with constant attention to methods of presentation/exhibition (i.e. performance art; use of film/video/sound; etc.).
4. That this space should be not only a place to go and view exhibitions, but also a gathering place of artists and ideas, and that this ability to associate and experience should be of equal value to that of the opportunity to exhibit in a first class facility.

#### Discussion\*:

Considering the magnitude of the visual arts and crafts fields in the Bay Area; the diversity of artists in the Bay Area; the vast number of internationally recognized artists located here; the many cultures which are represented, and the numbers of spaces where these types of activities occur; and the popularity of these art forms with

\*Refer to Chapter III for additional detailed discussion on the Visual Arts Component.



the public, it would seem that the needs of this segment of the arts community would be very well met; however, this is not quite the case. One major problem is that there is a lack of centrally located, first quality exhibition space devoted to broad based programming with a focus on contemporary works. Equally a problem is the fact that generally San Francisco does not recognize its own artists.

Contemporary art and crafts are at the forefront in San Francisco, and yet, few of the major institutions or galleries here focus on contemporary art. As discussed in other sections of this report, many galleries, and artists' studios and residences, have long since been displaced by the Yerba Buena project. Many other galleries, located outside of the mainstream of activities of local residents and visitors to the Area exist precariously, week-to-week and month-to-month. Galleries which were supported by City agencies are almost non-existent now. Commercial galleries have little interest in unrecognized local artists. Their purpose is to make a profit selling art, not especially to support talented unknown artists who provide little guarantee of monetary return.

There is no question that San Francisco continues to be one of the true art centers of the world. The Bay Area has some of the most outstanding galleries and museums in the country, and there is every indication that this healthy condition will continue in the years to



come. Yet it is also true that recognized contemporary artists from around the world as well as resident artists that focus on the contemporary arts do not have an opportunity for exhibition and presentation in a first class facility in a prime location in San Francisco. There is also a need for a first quality, well designed gallery which can present very intimate touring exhibitions from other museums around the country.

What is needed is that place, and that program, which will provide for exhibiting first quality works and focus on the richness that is within the San Francisco Bay Area arts community as well as around the world. The Yerba Buena Center can fulfill that need.

Based on the responses from the personal interviews and written survey commentaries, the Study demonstrated the feasibility of a Visual Arts Gallery at Yerba Buena Center. The general consensus and statistics reflect the need to establish a major visual arts complex which will provide state-of-the-art facilities for the multiplicity of high quality art activities that is representative of all the cultures which make San Francisco and the Bay Area such an important international center. These art activities should include historical, education and contemporary art exhibitions, performance art events, video and film programs, lectures and symposia. A multidisciplinary art journal is an important resource to disseminate information about





the wide range and excellence of these activities to a national and international audience. The visual arts complex should also provide space for an artists' cafe. Of secondary importance is an art library and/or bookstore, equipped workshops, technical resource center, studio and living quarters for a visiting artists program, and a telecommunications station. The proposed Yerba Buena Center Visual Arts Facility, unlike any of the existing major art institutions, would promote the artistic richness of the Northern California region as well as important national and international developments in contemporary art. There is so much more creative work of quality in the region than is being exposed. Due to the lack of appropriate space, important travelling exhibitions are not able to be brought to the area.

### Physical Space

Physically the exhibition space should be 15,000 square feet with as much support space for storage, workshop preparatory areas, offices, conference room, kitchen and staff room. The design of the exhibition should be basically rectangular with no architectural trapping to impose limitations on the display of art works. It should not be claustrophobic or have narrow corridors. It should be an indoor-outdoor configuration which could lead into a large sculpture garden where outdoor sculpture exhibitions could take place on a



regular basis. It should be large, open, well lit with incandescent and natural light, climate controlled and flexible to accommodate large painted or sculpted works as well as progressive non-traditional works such as installations and art performances. Gallery walls and ceilings should be mechanically movable to create various configurations depending on the nature of the work to be exhibited. This is especially important for the exhibition of graphics and photographs which need smaller galleries with an intimate environment and close-range lighting devices for proper viewing. The design should also include floor and wall attachments, ceiling support for lighting, and suspension mechanisms for art that does not hang on the wall. Floors preferably should be wood, collapsable in some areas or left rough, since events which might cause damage to polished floors could take place. Wall height should be 16 to 20 feet. Walls and ceilings should be made of 3/4 inch plywood covered with 3/4 inch sheetrock which is easy to repair. "Linen Walls" (trademark) could also be used in some areas (smaller galleries). This material leaves no nail marks and has an elegant appearance. Skylights could be useful if they can have a light control mechanism.

### Design

It would be extremely important that an advisory panel, made up of an



artist, a museum curator, a gallery director, a community center director and a professional exhibition preparator, be formed to work with architects to carry through the actual planning and construction of a suitable space for the exhibition of works of art. There should be a close collaboration between Architects, Artists and City Officials to assure that all the appropriate needs are addressed.

### Programming

The exhibition space should not hold a permanent collection of art, because it would be too costly and difficult to maintain. It should rather concentrate on organizing and borrowing group and individual exhibitions from regional and national sources. The exhibition space should have a broad but vigorous program consisting of more than one exhibition at a time. The program should include two distinctive aspects:

1. Exhibitions of the prevailing and experimental currents in contemporary art in sculpture, painting, graphics, video and photography by established and emerging regional, national and international artists.
2. Historical and contemporary exhibitions based on the heritage and traditions of the various ethnic cultures represented in the San Francisco Bay Area.



Two important recommendations for the successful implementation of the exhibition program were suggested by survey respondents:

1. The exhibition space should have a professional staff to originate exhibitions.
2. Curators should concentrate not only on established art and trends, but should also consider "semi-underground" work.

The space should be open to environmental art, live performance art and conceptual concerns. Some of the exhibition programs should work on a rotating basis for established institutions and community art centers to originate exhibitions which would be showcased at the space. These exhibitions should be scheduled at least a year in advance. However, there should be some flexibility to accommodate exhibitions which would have to be scheduled with less advance notice. It is important to include national and international travelling exhibitions which the community does not ordinarily have the opportunity to see.

#### ARTIST STUDIO WORKSPACES

The following assumptions were made for the Studio Workspaces:

There will be 13,000 square feet of space which will be equipped





and divided into studios for use by local and visiting guest artists in the fields of visual arts and crafts. It assumes studios will be assigned on a rotating, fellowship basis, for a period of time to cover one year or less. It assumes artists will pay no use fees other than a share of maintenance and utilities costs.

Recommendations:

1. That the 13,000 square feet of space designated as "Studio Workspaces" is not recommended for inclusion at Yerba Buena Center as it is described in the Blue Book (i.e. artists' studios to be used by artists in rotating fellowships of one year or less).
2. That an appropriate amount of studio space be reserved at Yerba Buena Center to accommodate an ongoing program of visiting artists, critics, writers, composers, etc. of national and international stature.
3. That the management of the visual arts program of the cultural component be responsible for programming lectures, demonstrations, and other educational activities that involve the visiting guest artists.



### Discussion:

In the entire process of this Study, there were only two facilities which received strong negative response. The Studio Workspaces were one of the two. Where one might have expected a waiting list to take advantage of the offer of studio workspaces, local artists contacted in the Study indicated little interest. The response was that few artists living and working in the area would find reason to give up current space to go into a brief residence no matter how comfortable and well located. The response in general was that if money was earmarked for local artists' studios at Yerba Buena, it could be put to better use by providing artist housing and/or upgrading existing studio facilities throughout the City.

We found little support for this facility except with consideration for bringing outstanding "world class" artist(s), critics, writers, etc. to the area for brief residencies which would be subsidized. The visiting artists concept was strongly endorsed, and in our opinion would be an important ingredient to include at YBC.

### THE LIBRARY

#### Assumptions:

The following assumptions were made for the Library:



There is 6,000 Square feet set aside for a resource/research center type library focusing specifically on the performing and visual arts, film and video, crafts, etc. It assumes that the library will be professionally staffed, and contain audio/visual equipment available for use in the facility. It assumes the facility will be open for use by the public.

Recommendations:

1. That a resource/research library, open to the public and focusing specifically on the performing and visual arts, film and video, crafts and other performing, visual and creative arts be built at the Yerba Buena Center.
2. That the amount of space not be limited to the 6,000 square feet suggested in this study, but that provision be made to properly house, conserve, operate and generally manage the resources as outlined above.
3. That the facility be aggressively marketed by the cultural component in a manner which encourages use not only by the arts community but also by young people, seniors, and the general public.





4. That those who will be involved with the final planning process for the Cultural Component of YBC, work together with appropriate representatives of the of the San Francisco Public Library to bring about a facility which will combine and provide for the needs as outlined.
5. That every consideration be given to current archival organizations (i.e. Archives for the Performing arts, Bay Area Music Archives, San Francisco History Museum, etc.) to become a prominent part of the library at YBC, that is, unless it is the intention to provide for them elsewhere within the Center.
6. That the creation of a true Center for Art and Culture, which is the potential for YBC, includes the addition of those other elements which indicate the true quality of a center. The addition of a library of this type would be a clear indication of the integrity of the nature of culture and the arts in the Yerba Buena Center.

Discussion\*:

As will be seen elsewhere in this report, the Library received the

\*Refer to Chapter III for additional detailed discussion on the Library Facility.



largest number of individual responses (150) of all of the seventeen sections of the User Study. One hundred twenty five of these was positive. The respondents recommended a library which looked somewhat different from what one might expect as can be seen from the following suggestions:

- (1) The primary focus of this library is on that which is both current (the past five years, to the present) and living (i.e. representing living writers, critics, artists, etc.).
- (2) The emphasis is on periodicals, national and international journals, and other professional resource materials, some of them original language publications if possible.
- (3) The library should be connected to the library networking systems now being developed in order to access materials and information from other centers and to have satellite communications with centers outside the United States.
- (4) The library should be primarily non-lending as indicated in the assumptions, but some provision should



be made to bend the rule in the case of special needs by working professionals in the area. Example: the ability to check out overnight a piece of music, or a set of orchestral parts, etc. in order to play through the piece which would be necessary in order to determine the appropriateness of the work for inclusion in forthcoming programs.

- (5) The library should be a useful adjunct to teachers of the City schools. The library should house special activities relating to education about the arts as an integral part of the program. This would help to replace some arts related programs that have been lost to the schools.
- (6) The audio/visual sections of the library, which were considered of absolute importance, should be archival (i.e. early films of Martha Graham, etc.) and also current (video tapes of local performing organizations in recent performances).
- (7) Consideration should also be given to providing suitable exhibition and office space for local archival organizations, specifically The Archives for the



Performing Arts, The Bay Area Music Archives, The San Francisco History Museum.

- (8) The various branches and activities of the Public Library are in serious condition with regard to space, conservation, staffing and program expansion, therefore consideration should be given to consolidating programs and reducing operating costs of the arts division of the San Francisco Main Branch Library, appropriate audio/visual departments of the Sacramento Street Branch Library, and the archival programs as outlined above, together in one central location at YBC. The opportunity to help solve the problems of these constituencies will provide positive support toward the justification of a library facility at YBC.

#### EDUCATION SPACE

##### Assumptions:

The following assumptions were made for the Educational Space:

There will be 9,000 square feet of space which can be used for





arts education and other educational activities by artists, school children, seniors, and the general public. This assumes that the facilities are open to the public, are professionally staffed, and are complete with arts and crafts, video, film and other needed equipment.

Recommendations:

1. That the facility described in the Study as the Education Space not be built at the Yerba Buena Center.
2. That education, in its broadest sense be considered vital throughout the Center, and that management of the cultural component include educational activities, throughout the programming of all the facilities in the Center.
3. That some of the space originally intended for the Education Facility be allocated for conference, lecture, and meeting rooms.

Discussion\*:

Representatives of the education community, as well as every respondent to the survey and interview process were contacted with

\*Refer to Chapter III for additional detailed discussion on the Educational Facility.



regard to this facility. The concept of a special facility for education is not supportable from the standpoint of the users involved with this study. Next to the Studio Workspaces facility, this space was the one which was least desired by almost everyone both in the questionnaire and in the interviews. The general response indicated that classes would be a duplication of what already exists at other local institutions - De Young Museum School, San Francisco Art Institute, Academy of Art, Community College system, adult evening extension programs, Fort Mason, etc. It was suggested that information about these existing facilities should be provided at Yerba Buena Center.

Rather than build a specific education facility, recommended instead was that educational programs should evolve naturally out of performance/exhibition/library, etc. activities taking place in YBC facilities, i.e. that an education program should be coordinated as an integral part of the overall activities taking place at the Center. Theatres, galleries, the library, screening facility, etc. could all be used to house lectures, seminars, docent programs, etc. The education program would use the ongoing programs of the Center, and interpret them to educate and inform the public.

The primary statement of support for specific classroom type educational space came from the leadership of major institutions of



higher learning who are vitally concerned with continuing education programs; programs which are enormously successful, and apparently desperately needed, and located in downtown San Francisco. Current continuing education programs are working at over-capacity, and the need for additional space and increased programming is serious. However, these persons look upon an educational facility at YBC as an extension for their current programs and facilities, and they would expect to fully occupy the space for those purposes. This does not seem to be the intent of the suggested education space at the Yerba Buena Center.

What is needed, however, is two or three small rooms which could be used for mini-conferences, forums, symposia, etc. These types of activities, and the spaces to accommodate them, appear to be justifiable.

It is generally known that the management of the Moscone Center has predicted an immediate need for substantial additional meeting space, and is projecting needs beyond the immediate period and for the next five years. This being the case, and assuming that some provision will be made to accommodate these needs, there might be some mutually beneficial plan developed to serve these types of needs.





## FESTIVAL/MULTI PURPOSE SPACE

### Assumptions:

The assumptions used were:

There is a festival/multi-purpose space of at least 10,000 square feet, having a 25 foot high, clear span ceiling, collapsable seating, good lighting, dressing rooms and back-up food preparation and storage areas. The facility would be suitable for performances, concerts, theatre, readings, exhibits, etc. Uses might include: festivals, fundraising events, dances, seminars, receptions, etc. The facility could accommodate between 300-500 people depending on the set-up, which could include from raked seating (standard theatre) to salon and cabaret (tables and chairs). The facility would be available for arts and non-arts uses, and would be accessible to the community at large.

### Recommendations:

1. That the addition of this facility into the Yerba Buena Center be endorsed by the Redevelopment Agency as supported by the response of the community.
2. That this facility be considered a part of the Cultural



Component and therefore be managed and programmed by the non-profit umbrella overseeing the arts at Yerba Buena Center.

3. That the required number of staff be provided to program and maintain the anticipated extraordinary use of the facility.
4. That the same integrity of programming maintained in all other spaces in the Component also be mandated for this facility.

Discussion\*:

This facility was not originally included in the initial Redevelopment Agency planning document as one of the facilities recommended for inclusion within the YBC cultural program. However, at the request of the Developer this section was prepared for inclusion in the Study.

Next to the Library, which received the most positive response from all respondents, the Festival Space was the facility most

\*Refer to Chapter III for additional detailed discussion on the Festival/Multi-Purpose Space.



enthusiastically endorsed. There was general agreement that a flexible, open and popular outdoor-indoor (indoor area under a large skylight) space for a multi-purpose ongoing program of arts and non-arts related activities would be important to attract and stimulate public participation. It was felt by the majority of the respondents that this space would be heavily used for adjunct activities surrounding performances and exhibitions at the Center. Activities which could take place in the Festival Space include: trade fairs, craft exhibitions, fundraising events, children's art and music festivals, ethnic festivals, sport clinics, open air marketplace, the San Francisco art festival, a regulated area and time for street artists' sales, performance art events, temporary art installations, etc.

The opportunity to have a first class multi-purpose facility in a central location was supported by nearly all of the questionnaire and interview respondents. Twenty five percent indicated they would use the space for performance, with the remainder indicating other types of use ranging from receptions to fundraising activities. There is a need for this type of facility which does not presently exist in the area.



CHAPTER V

PROGRAMMING, MANAGEMENT AND OPERATIONS, FUNDING,  
AND, RELATED ISSUES

QUALITY

PROGRAMMING

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CHAPTER V  
PROGRAMMING, MANAGEMENT AND OPERATIONS,  
FUNDING, AND, RELATED ISSUES

QUALITY

Quality has been the most constant concern of all who have been involved with the User Study. This concern for quality is one which spreads from the architecture and design concepts for each individual facility - outside as well as inside; to the manner in which YBC as a whole, and YBC Culture in particular, will be marketed; and most importantly to the quality of management and awareness of programming for all the spaces. Quality must emanate from every corner, not just the stage upon which the performance will take place, or the gallery where the exhibit will be shared. This is a universal quality which will be representative of the whole of YBC.

During the Study the community discussed its reasons for wanting to be part of YBC. Location is one key to the positive responses from all areas. Also, issues of accessibility, safety, transportation, parking, and nighttime lighting were all mentioned as important. However, of even more prime importance is the quality of the Yerba Buena Center as a whole. The thought of being part of an environment



which represents the best of what is San Francisco is a major attraction. Respondents indicated that the opportunity not only to perform in a major location before new and expanded audiences is important, but of equal value is the opportunity for current audiences to attend performances in a center of quality and professionalism. Both individuals and organizations feel that being able to perform in . Yerba Buena Center in a first class facility recognized for the quality and professionalism of its programming would be similar to receiving the "Good Housekeeping Seal of Approval". This recognition would be a sign to the community that the individual or organization had arrived at a new level, and that as a result of having been seen at YBC, when they next appeared at their "home" facility there might be greater audience response and continuing critical recognition.

#### PROGRAMMING

The primary "Blue Book" programming concept is "showcasing" -- the idea that YBC will provide facilities, equipment, and support which meet the needs of both the artists and the audiences. This is a sound concept in terms of encouraging artistic expression, enlivening and enriching the entire YBC development, and increasing the value of YBC to the citizens, visitors, and businesses of the area.



The "showcasing" concept suggests that the YBC cultural facilities should:

- ° Provide the opportunity for San Francisco's citizens and visitors to participate in the very best the Bay Area artists have to offer;
- ° Provide facilities to accommodate as many varied artists and disciplines as possible;
- ° Provide facilities that are not currently available in San Francisco or that overcome technical, physical or logistical problems of existing facilities;
- ° Provide facilities to users at reasonable rentals (standard rates for commercial users; less than commercial rates for non-profits), and in some instances, subsidize usage.
- ° Present, in some instances, certain artists and organizations to the community, and sponsor and underwrite such events.

### Accessibility

The arts community looks upon YBC as having the potential to serve the artists of the area in a most wonderful and rewarding manner, and to





provide the finest tools with which to work to present their craft in the most dynamic and creative atmosphere. The opportunity for critical review, under the best circumstances, is something which all crave and believe that YBC can provide.

In terms of who will be selected to perform and exhibit at YBC, the overall attitude expressed by the majority of those involved in the Study process was concern. There were few, if any, who indicated that they would not be interested in appearing at YBC; however, there were many who feared that they would not be considered in the selection process. The skepticism expressed was in the area of "how do I get the opportunity?", or "who will judge my work worthy of presentation?"

The Management section which follows discusses the Cultural Component's Board of Directors and administrative staff which will be responsible for addressing these questions.

#### MANAGEMENT AND OPERATIONS

We recommend the formation of a non-profit corporation to be the sole managing entity of the cultural facilities. The non-profit arts corporation would have the responsibility to operate and maintain the cultural component facilities, and representatives of the arts community would have a strong voice in the policy-setting and decision-making of the corporation.



Some questions considered with regard to this recommendation are as follows:

Should the Cultural Component be Run Separately from Other Facilities?

In our experience, operating a cultural facility is different from operating any other kind of facility. The purpose and philosophy of a cultural facility, as opposed to a strictly commercially-oriented business, is to serve artistic goals and the needs of the public.

This basic difference in mission dictates that a separate organization is required to manage it.

Should the Corporation to Operate the YBC Cultural Component be Tax-Exempt?

We have analyzed various alternatives, including the formation of a for-profit corporation. In our judgment, the entity to operate the YBC Cultural Component should be a non-profit corporation under Section 501(c)3 of the Internal Revenue Code. There are a number of reasons for this which are outlined below:

- ° Contributions to the corporation will generally, within limitations, be deductible to the contributor. This is important since we contemplate (a) a capital fund drive to



assist with construction costs and to provide special equipment, and (b) an endowment fund and program support to help finance the "showcasing" concept and other programmatic elements. The technical organization of the corporation may involve forming more than one entity in order to maintain public foundation status and ensure deductibility of contributions.

- ° A 501(c)3 corporation is covered by State laws appropriate to the kind of activity contemplated at YBC.
- ° A 501(c)3 corporation may engage in a limited amount of commercial activity, provided it does not conflict with the organization's purpose. Such "unrelated business income" is subject to taxation. It is our understanding that the corporation will undertake the operation (directly or indirectly) of restaurants and possibly other commercial activities.
- ° A 501(c)3 corporation can become a major cultural force in the community and will have the opportunity to attract to its Board and support organizations the best human resources.



### Who Should Administer the Corporation?

We recommend that the Board include a broad cross-section of the leadership of the community. The arts community will want, and should expect, significant representation.

The Board should be comprised of leaders of the arts community and of those knowledgeable about the arts; citizens with knowledge and experience in a wide variety of other disciplines such as law, accounting, architecture and engineering, etc., and representatives from the Redevelopment Agency and the developer.

The Board should consist of approximately 30 people. Committees and an Executive Committee should be formed so that business may proceed efficiently. While some members should be expected to raise funds, the predominant philosophy should be that of a working Board committed to realizing the showcasing concept at YBC.

In addition to the Board of Directors, we recommend that the non-profit corporation set up an Advisory Board comprised of professionals and community leaders representing the different cultural program components (i.e., theatre, gallery, library, etc.). This board would offer advice on programmatic matters and would participate in developing funding for such programs.





We also recommend creating discipline-specific support organizations or auxiliaries in order to generate the high level of commitment and interest required for fund raising. These auxiliaries should prove attractive to many individuals who would otherwise not choose to or be able to participate.

#### How Should the Corporation be Staffed?

The Board should appoint a well-paid Executive Director with wide-ranging authority. The staff should be hired early -- the core staff should be hired prior to the commencement of construction. Many decisions will be made during construction which will have a profound effect on the operations of the facilities.

The Executive Director should be given the responsibility and authority to manage the facilities on a day-to-day basis. It is important to have an individual who can work well with the arts community, the developer and Agency personnel in the construction and start-up phases. Arts representation during design and construction and start-up is vital.

We recommend that the Executive Director be supported by four key management personnel:

- ° A Performing Arts/Film-Video Manager, who would be responsible for managing the two theatres and the film video screening room, and



- ° A Visual Arts/Library Manager, who would be responsible for managing the museum/gallery, library, and cultural activities in the gardens, and
- ° A Marketing Director, who would be responsible for all general advertising, promotion and public relations of the facilities within the Cultural Component, and for those activities which were being Showcased and/or presented by the management of YBC Culture, and
- ° A Development Director, responsible for all fundraising for capital, general operating, and endowment programs which are a part of the operations and programs of the facilities.

Each of these managers would be supported by staff as appropriate. A recommended organization chart is shown immediately following this section. This chart indicates the staffing level and configuration that would be appropriate for the recommended facilities at full operation.

#### What Activities Should the Corporation Undertake?

We believe that the 501(c)3 corporation should limit itself to the following tasks:



- Assisting the project directors in an advisory role during the design and construction phase;
- Operating and maintaining the facilities;
- Developing and executing all cultural activities within the cultural facilities;
- Contracting for operations of commercial activities within the cultural component; and
- Raising funds and undertaking other tasks to accomplish the above.

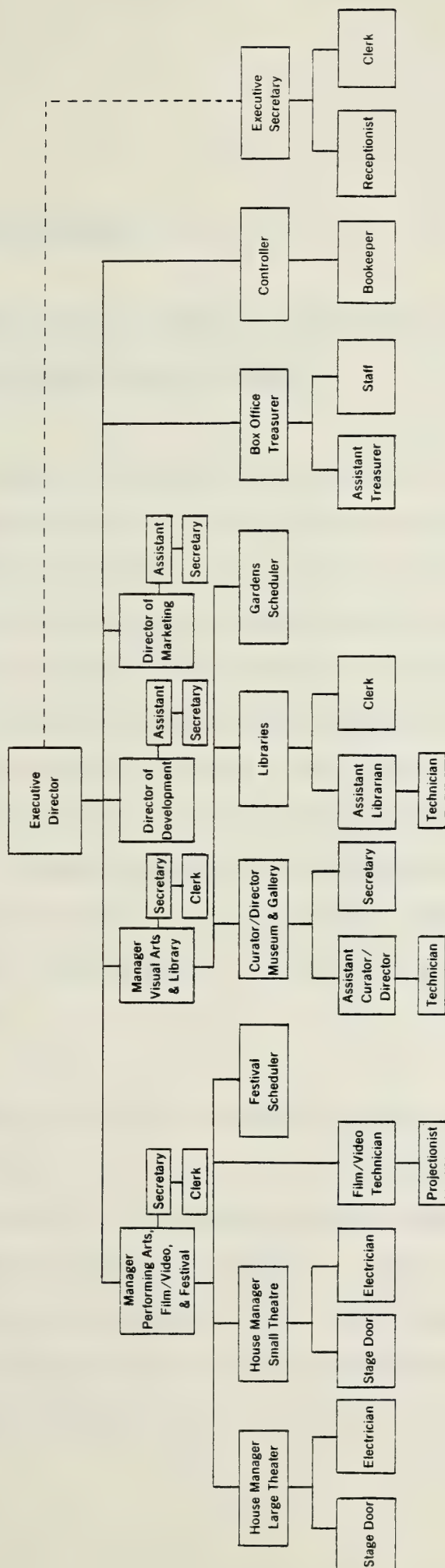
#### Should the Corporation Undertake Retail Activities?

- We recommend that retail activities be considered and included only where clearly helpful and appropriate in attracting visitors to the cultural component. Particularly in the early years, the energy and resources of the cultural corporation should be directed towards realizing the "showcasing" concept. We recommend that retail activities be managed by others on a concession basis.





**YBC CULTURAL COMPONENT**  
**Recommended Cultural Component Organization Chart**





## BUSINESS INVOLVEMENT

### SELECTED STATISTICS FROM CORPORATIONS WITH REGARD TO POTENTIAL AUDIENCES AT THE YERBA BUENA CENTER

The businesses contacted during the course of the Study indicated that approximately 30-40% of their employees live in San Francisco. The ethnic mix of employees at the various corporations varied a great deal. Several corporations stated that over 80% of their employees generally use BART and other public transportation to and from work. The businesses were asked whether employees already have an interest in and are currently involved, through the corporation, with activities similar to those which might take place at Yerba Buena Center. A number of businesses indicated employee involvement in programs dealing with the arts, seniors, other community service activities, and athletics. All indicated involvement with educational programs.

Most corporations have a number of in-house sources for the distribution of information to their employees, ie. employee clubs, in-house publications, employee mailings, and other general points of distribution inside the corporation. When asked whether these resources could be made available to the management of the cultural component for the distribution of information about YBC cultural activities, the response was very positive.



## Corporate Use of YBC Facilities and Programs

When asked whether they would be likely to rent fully equipped facilities (theatres, exhibition space, classrooms, etc.) at YBC for their own employee activities, few corporations indicated that they would. The positive responses to use of the theatres and multi-purpose space at the Center was accompanied by the comment "if the price is right".

In terms of YBC offering special arts programs for employees, the response varied. Some corporations said they would participate, others said they would not be likely to. For the corporations that said they would participate if these programs were available, response was unanimous that noon performance, lectures, classes, etc., and early evening (6:00 p.m.) performances in the theatres would be most successful. Early morning or evening lectures, etc., and late night (10 p.m. or later) gallery/theatre visits, etc., were thought not to be of priority interest.

## FUNDING SOURCES

### Current Areas of Support

With regard to areas that might concern Yerba Buena, all private



foundations and corporate contributions programs contacted during the study indicated that they fund programs in the area of the arts, education, humanities, seniors, children and youth. None of those contacted fund programs having to do with housing. General operating, special projects, and capital project fund requests are all considered.

Corporations indicating an interest in activities at YBC designed specifically for their employees, suggested that they would be "moderately likely" to offer partial funding to support these activities.

#### Impact on Grants Given to San Francisco Arts Organizations

With regard to competition for potential funding, one of the important findings of the Study is that most of the funding sources contacted indicated that any funds currently being given to the arts would not be affected by additional funding directed to arts activities at Yerba Buena.

When asked whether funding proposals for any of the arts activities at Yerba Buena would be considered, all but two foundations indicated they would be open to receiving the requests.





There were many different responses to questions regarding what types of projects the funders would most likely be interested in supporting. They ranged from planning studies focused at increasing the cultural component's likelihood of generating more earned income; to technical assistance for arts organizations which need help with audience development; to pool funds for the showcasing program.

Generally there was support for channeling funds through the cultural component's umbrella organization rather than making grants to individual non-profit organizations which want to perform/exhibit at YBC.

Those foundations (there were few) that preferred to give funds to the individual organizations indicated that their interest is on "institutional growth". Participation at YBC is seen as important to that growth.

There was positive response by several of the funders to support of the YBC arts' umbrella organization, to help it get off the ground in its early years - and its early years only. Included in this was the possibility for some general operating, longrange planning and technical assistance support funds. It is clear, however, that the funders are not interested in providing ongoing general operating support. Funders also indicated that if the gap between earned and contributed income is a wide one, they will be unlikely to want to participate.



None of the funders currently give grants directly to independent artists except through competitive awards programs. There is almost no likelihood that independent artists would be funded individually for their participation at YBC, but it is possible that funders would channel grants through YBC's umbrella organization to support events by independent artists.

Few local funders support film/video and other media projects. Therefore, it will be difficult to generate additional funds, if they are needed, from the foundation community for the film/video screening facility or program.

There was positive response to channeling funds through YBC's umbrella organization for technical assistance to help local organizations prepare to perform at YBC, ie. added audience development, marketing, etc., efforts.

Cautionary notes were offered by some of the funding sources:

- ° It is very difficult to raise capital construction funds for public projects. Funds for equipment would be possible.
- ° Studio arts space for individual artists is perceived as poor use of expensive, centrally located space. Few artists would benefit.



- ° Funders are reticent to offer ongoing support for the management and general operations of the arts complex.
- ° It is difficult to attract donors and get people to relate to a complex as broad as Yerba Buena. People generally give to individual groups, not to buildings. There is a need to set up support organizations for each of the different program areas at YBC.
- ° Funders indicate that initial support for the showcasing concept is potentially available; however the management of the arts complex is advised to make creative use of money through endowment funds, low-interest loans, etc., to generate ongoing income to support the showcasing program.
- ° The key to success with funders and others alike rests with the Board - ie. is it broadbased, representative, have strong leadership?
- ° The arts at YBC should link with other organizations in the community to determine an overall cultural plan for San Francisco. With the mounting pressure on funding sources, priorities need to be set.





## RECOMMENDED FUNDING MODELS

As of this report date, October 1982, it seems clear that:

1. Additional capital funds will be required, above and beyond that which may be realized from the final financial deal which will be struck between the Redevelopment Agency and the developer, to complete the construction of the projected facilities in the Cultural Component of the Yerba Buena Center.
2. The cultural facilities will not operate on a break-even basis, and therefore additional operating monies will have to be raised on an annual basis for the programming and operation of the Cultural Component.

In both of the above instances it is assumed that the required additional funding will come primarily in the form of contributed income to the non-profit operating organization of the Cultural Component. As described in the Programming and Management section of this report, the operating plan suggests a non-profit structure to allow for such contributions to be made.

There are, of course, other methods of funding capital expenditures



such as various types of bond issues, low and/or no interest short term loans, etc., but given the nature of the facilities and the programming, it is most likely that the majority of capital monies will flow through a contributions and gifts program.

Depending upon the final determination with regard to what facilities will be included in the Cultural Component, it is reasonable to project capital needs of from five to ten million dollars, and perhaps higher if there is any substantial delay in the building schedule.

Ideally, given this amount of required funding, one would plan to begin a fundraising campaign as soon as plans and budgets have been finalized. However, in the case of YBC culture, this may be somewhat difficult. As indicated elsewhere in this report, Fort Mason and possibly Temple Arts Foundation will begin seeking major capital funding beginning sometime in 1983. The total amounts to be raised are not yet clearly defined, but projections indicate perhaps \$10 million. In addition there are other arts organizations undertaking capital campaigns of lesser amounts. If YBC were to come along within a year of these campaigns and begin a program to raise an additional \$5-10 million, the burden becomes clear. From a local perspective, it does not matter whether any or all of these needs are addressed through public or private campaigns. The fact is that in San Francisco, the sources are primarily the same for all of these



projects which are very similar in nature, and for which good cases can be built.

If YBC management were, therefore, to decide against competing for the same dollars, it would mean either a delay in the project until such date that the flow of funds would be much easier to obtain, or some type of interim financing plan would have to be established. This is an area of serious concern and one which should be addressed as early in the next phase of development as is possible.

Considering the nature of the cost of operating cultural facilities and the potential income which may be projected from the use of the facilities, there will be an ongoing income gap (difference between cost of operations and income produced) which must be met through some form of contributed income.

Traditionally, few individuals, organizations, corporations and/or government agencies are willing to provide ongoing operating support and at this time there is little to indicate any significant change in attitude in the near future.

We therefore recommend the following:

1. That for operating subsidy, a financial plan be developed



at the outset which would consider an operating subsidy flow - through from ongoing income generated by the Yerba Buena Center as a whole, to the City of San Francisco, to the operating budget of YBC culture.

2. That this subsidy be fixed on some formula which would guarantee the commitment in perpetuity.
3. That an operating endowment be established to assist with the general operation and maintenance of YBC cultural facilities; to support the income generated from (1) above; and to assure that technical equipment vital to the success of facilities and programs will be upgraded and changed to suit the advances which are being made. That a minimum of \$10 million endowment be established, with no ceiling for growth.
4. For those activities which will become a part of the "showcasing" program, an endowment of a minimum of \$1 million be established and restricted to this program, and further that this endowment not be limited to a maximum of \$1 million but have an unlimited ceiling.
5. That those programs and individuals which are presented under





"showcasing" programming be limited to the extent of the amount of annual interest produced from the "showcasing" endowment.

6. That the portfolio established to sustain the endowments be managed separately from the general management and control of the YBC cultural facilities, and that it be assigned to an appropriately designated financial management firm.

The need to plan for these endowments and support programs is essential. The earlier in the process that these can be formulated and begun, the better, so that by the time the facilities are opened there will be at least the beginning of a guaranteed support base.

Under no circumstances will the projected facilities be able to support themselves. It does not matter whether there is one facility or six, it is not the nature of the arts to provide total income to match total expenses. The only possible alternative is to create a totally commercial environment, which has not been suggested by either the Redevelopment Agency or the developer.

At the same time, however, it should be pointed out that any opportunity which may be provided to generate additional earned income should be quickly reviewed. For example, operating a theatre is not



the same as operating a restaurant and vice versa, but operating a cafe/bookstore directly related to the activities of the cultural components is possible, valid and appropriate.

Provided the following takes place:

- (1) that endowment plans and other income plans which may be developed are put into place;
- (2) that those endowments and pooled funds are aggressively managed; and
- (3) that the Development Office has a continuing program of growth for the funds; and
- (4) that the arts component has strong, knowledgeable management,

then:

- (a) The income gap which is projected to grow for the first 3-5 years of operation may be stabilized by the end of the fifth year;
- (b) That once the gap is stabilized, programming will also have maximized in terms of use (occupancy) by the end of the fifth year;
- (c) That during that same period (approximately 5 years)



the corpus of the portfolio should have increased to the extent that the ongoing subsidy from the City guaranteed as a flow through to the Cultural Component, plus the annual interest from the portfolio, should create a balanced operating budget for the Component.

Management must be creative and aggressive about areas to generate support. The economic condition for the arts is no less challenging than for business and one must be more innovative than ever to succeed.





## IMPACT OF CONVENTIONS AND TOURISM ON THE ARTS

A survey of San Francisco visitors currently being conducted for the San Francisco Convention and Visitors Bureau by Economics Research Associates shows that in the first quarter of 1982:

1. 46% of respondents were in San Francisco for pleasure/vacation.
2. 39% planned the trip within a month of taking the trip.
3. The average stay was 4.46 nights.
4. 84% visited Fisherman's Wharf, and 16% attended opera/symphony/theatre.
5. The average age was 41 and the average family combined income (annual) was \$43,300.

Respondents interviewed in hotels were spending a total of \$517 per person, and yet only 7% over an average 4.1 day visit was spent on entertainment. This means that the average visitor is spending less than \$9 per day on entertainment. This clearly does not buy many tickets to cultural events.



This survey covers personal interviews with visitors to 24 hotels with a mix of sizes and price ranges, and visitors to principal attractions (Fisherman's Wharf, Chinatown, etc.). Respondents number 900 for the quarter.

These statistics support a trend which has been consistent over the years: that visitors, tourists, and conventioners play a prominent part in the economy of San Francisco as a city, but continue to have little influence on the arts and culture.

Interviews with the Convention and Visitors Bureau and the Chamber of Commerce give little indication that this trend is going to shift.

While tourism has been steadily declining, mostly due to the cost of energy, lodging and the general economic climate, convention business has been on the rise. This trend has created a basic economic balance for the City's convention and visitors' income picture.

Predictions are that future conventions in San Francisco will have much more professional orientation rather than pleasure orientation. San Francisco has a very broad appeal to the professional, given the nature of the high technology industrial base which surrounds the area. And, while one might look to the professional who is attending a convention here to seek out cultural events and activities, indications are that this is not the case. Rather, time that might be



available for leisure activities will generally be spent in seeking out colleagues for a greater exchange of ideas rather than looking for entertainment at the theatre or other cultural events.

With the completion of the Moscone Convention Center, a major problem for the convention business in San Francisco has been resolved. There are some facts worthy of consideration with regard to the Cultural Component at Yerba Buena:

1. Major conventions typically are planned at least 3 years in advance, and in many cases as much as five and ten years in advance.
2. While this type of advance planning may be very difficult for non-profit theatre management, it would appear to be imperative that a cooperative scheduling and marketing plan be developed which could be directed to groups, and particularly to spouses and family members of those attending conventions. Contrary to comments made elsewhere, to assume that every conventioneer will have little time and/or interest in attending events at YBC may be missing a very important potential audience.
3. A close working relationship between management of YBC culture and Moscone management should be established very quickly after the YBC manager has been hired.



There are at present 8,000 hotel rooms within walking distance of Market Street. It will behoove the management of the Cultural Component at YBC to develop a strong marketing plan directed at the hotels, and better yet specifically at the 8,000 rooms, if there is hope of being able to take advantage of the general visitor population.

It is too early to evaluate what impact the San Francisco Summer Festival may have had on the visitor. Some organizations have stated that the Festival was a great assist with audience development. Unfortunately those organizations had no method to analyze the new audiences to determine whether or not they were visitors, or local citizens, who became aware of that organization for the first time through Festival publicity. If the Summer Festival were to become a true Festival in the sense of those at Santa Fe, or at Aspen, etc., the potential benefit to YBC cultural activities is very great. With programming tied directly to the general theme of a Festival or the nature of overall Festival planning, YBC could play an important role in broadening the scope and success of such a Festival.

There is little evidence of forthcoming change in audience base for cultural activities in San Francisco, which means that Yerba Buena Cultural Component programming must primarily be marketed to the residents of the Area. However, given the national and international





presence in programming at YBC, and with the Festival concept as suggested above, there is no doubt that a broader based audience could be developed.



OTHER ISSUES TO CONSIDER WITH REGARD TO THE PLANNING OF THE YERBA  
BUENA CENTER

Additional points which should be considered are pointed up very well in a document called MAKING A GREAT CITY GREATER Phase I Management Summary, May 1982. This report is part of a process initiated by the San Francisco business community in 1981 to develop a strategic plan for the City and County of San Francisco. Following are some excerpts for consideration:

- ° The price of and lack of housing affect not only the residents who currently live here but the ability of business to attract new employees. The lack of affordable living in San Francisco represents a major constraint to economic growth, impacting the City's revenue base, the regional transportation system, and the quality of life for local residents.
- ° There is undoubtedly substantial resilience in the transportation network, and commuters are willing to adapt their transportation patterns to changing conditions. However, at some point, the transportation network may break down. Since federal funding is decreasing and state funding is limited, transportation represents another potential constraint to economic growth. To increase employment



opportunities, however, adequate transportation is a necessity.

- ° The City's financial position improved during the sixties but, due to inflation and tax limitation, has weakened considerably throughout the seventies and early eighties. It is extremely difficult for a city to raise taxes and fees as fast as the rapid pace of inflation. On the revenue side, the easiest short-term solution has been to increase business taxes in the City, making San Francisco less competitive with other communities and increasing the likelihood that business will leave the City. Ultimately, this potential exodus by business would decrease taxes and employment opportunities. On the other hand, the business community needs transportation and other basic city services as much as San Francisco citizens, and recognizes the need to fund these sources on an equitable basis.
- ° In San Francisco the employment mix is shifting away from manufacturing and blue collar jobs and may be incompatible with the demographic trends in the City. (The white population has decreased dramatically between 1960 and 1980, offset by a small increase in the black and Hispanic populations and a 250% increase in "other" census category,



which is predominantly Asian. Compared to the rest of the Bay Area, San Francisco has a smaller proportion of children and a larger proportion of elderly. San Francisco already has among the highest office rental and housing costs in the nation. There are serious concerns about the overall local business climate and its impact on future employment and business opportunities.

- ° San Francisco's population has continually declined since 1960. The reason for this is that the number of persons per household has decreased as San Francisco has become an increasingly adult community.
- ° San Francisco's employment mix leads to economic stability. San Francisco's economy is relatively large in the areas of finance, insurance, real estate, transportation, communications, public utilities, services and wholesale trade. The large size of the financial and service sectors of San Francisco's economy is the main reason why the effects of the current recession have been relatively mild locally. San Francisco is well poised for the future because the national economy is moving toward a service and finance economy. San Francisco has proportionately three times the concentration of employment in finance as the U.S. average.





- Major office building space in San Francisco increased 80% over the last twenty years. However, since 1972 there has been a sharp drop in the vacancy rate, leading to increased prices. Compared to other cities, San Francisco office rent is almost as high as New York's.

It now costs approximately \$3,000 per year more to provide office space for one clerical employee in San Francisco than other Bay Area office centers.

Some key point about City Finance:

- Per capita income is high compared to other large American cities, although compared to the Bay Area, San Francisco's per capita income is low.
- The City's tax base is strong. Because most bonds are pledged against property taxes and property tax is a major contributor to the annual budget, this is an extremely important fiscal factor.
- The City's debt burden, while high, is manageable. San Francisco has a high Moody's bond rating of Aa.



- ° City revenues rose in the sixties and have since been relatively level.
- ° Property tax revenue has steadily increased since 1970. The most interesting aspect is that the drop in the early seventies was greater than the Proposition 13 impact.
- ° City expenditures have increased at less than the rate of inflation. There has been a major decrease in social services because of changes in state and federal policy and an even greater decrease in public works.
- ° Except for MUNI, the enterprise funds are profitable. Since 1976, the loss (MUNI) has been between seventy and eighty million dollars a year (in constant dollars). Approximately half of this loss is subsidized by federal and state funds, with the other half coming from the City's general fund. Financing the MUNI is a major issue, particularly with the prospect of continued decreases in federal funding.



- ° Ultimately, however, the City's financial position is deteriorating. Although the City's financial position is relatively strong when compared to other major American cities, it is clearly not as strong as it was in the sixties and has been steadily deteriorating since the early seventies.



## A FORECAST FOR THE FUTURE OF SAN FRANCISCO

Some forecasting for San Francisco's future between now and the year 2,000 has been developed by ABAG. Three scenarios were used for these projections: "Trended", "Expected", and "Constrained". They seem self-explanatory.

It may be important to note that the Constrained scenario makes the assumption that there will be a maximum of 500,000 sq. ft. of new office space allowed in San Francisco per year. This constraint is consistent with the lowest level of office space being considered in the downtown Environmental Impact Report.

### Highlights of the Scenarios:

- ° Employment will increase in all three scenarios, but at different rates.
- ° San Francisco will remain competitive for only certain types of employment (services, finance, transportation and utilities).
- ° Constraints on office growth will curtail wage and salary growth.





- ° Office space expansion will slow down under both Expected and Constrained scenarios.
- ° The City will experience only a modest increase in housing construction.
- ° Transportation constraints are tied closely to housing. By the year 2000, the Trended scenario would leave a very serious regional transportation shortfall, while the Expected shortfall would be in a much more manageable range.

The above information is included in this report for a number of reasons. The Yerba Buena Center is a formidable project which will have far reaching impact on the City and County of San Francisco, those who work and live here, and those who participate in the businesses and activities of the City. To look only at potential users of projected cultural facilities in YBC and to avoid a review of important economic, business and demographic trends and analysis, is to "hear with only one eye".

San Francisco now has a fine Performing Arts Center and is enormously proud of the facilities and the programs which take place there. At the same time, there are those who do not believe that any culture exists in San Francisco which does not take place in the PAC; and



further, that it is inconceivable to think that the establishment of another center, with first class facilities, would change that fact in the slightest.

In actuality, the cultural activities at YBC can only enhance those activities which take place at the PAC. There will be little duplication because of space sizes and configuration and the quality of performance will match the best of what exists anywhere in the Bay Area. The addition of YBC culture will make a major contribution to the image of excellence in the arts, an image of which San Francisco is justly proud. In order to bring all of this about in the most successful manner, everyone involved with the process from this point on must be aware of all the factors that affect the City.



CHAPTER VI

OTHER ISSUES

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CHAPTER VI  
OTHER ISSUES

LOCAL, NATIONAL & INTERNATIONAL PRESENCE

The focus for this Study has been on those individuals and organizations in the Bay Area who would use the various facilities as projected: how often; for what purposes; what size would be most appropriate to the presentation of their work; what would be the advantages, if any, in performing at YBC; and many other considerations. The implications, therefore, are that the facilities are basically for local users.

At the same time, in considering the larger theatre in particular, it has been necessary to assess use by individuals and organizations from outside the area, because local users indicate less use of a theatre of this size. Users from outside the area may be produced or presented by local individuals and/or organizations, or may book themselves into the theatre on a regular touring basis.

In the interviews particularly, it became very clear that almost everyone was looking on the Yerba Buena Center as something of far greater importance than just a wonderful opportunity to perform in a





first-class space in downtown San Francisco. It was obvious from the start that artists were looking upon YBC as a true center; a place not just for presentation of works, but more importantly a place where those who are involved in the process of creation of those works may have an opportunity to share and explore the experience of that process.

San Francisco is viewed from many other geographical areas as a place where some very important events take place on a regular basis. It is viewed as a center of some of the best and most exciting of what is truly contemporary in thinking, in theatrical presentation, in film and video art, and in areas of visual art. The same excitement and recognition of this does not always come from those living in San Francisco. When local artists and experimental theatre companies, for example, go to the Orient and to Europe, they often go for months (in some cases for a year or more) to perform and exhibit in some of the best and most exciting cities and spaces which exist in the world. The opportunity for exchange with creators in those areas is enormous; it is an expected and anticipated part of the process. This is typically not the case in this country, save for a few isolated instances. This is what is being looked for at YBC.

The Yerba Buena Center is viewed as a space in which the best, most exciting, daring, creative, contemporary and traditional cultural



activities from around the entire world may be experienced and shared on a continuing and lasting basis. It is not looked upon as being limited to programming and participation only by residents of the area. This is the perspective of the majority of all respondents.

At the same time, there are some who fear anything which is not basically of local origin. The fear is one of being left out merely because one is "local", the fear of once again being overlooked for something which is "better" just because it is from somewhere else.

Except for special occasions which usually emanate from the campus of a University (e.g., a week long festival of the music of Ernst Kreneck), or the rare one-time visit by some internationally famous artist, there is little anywhere in the country which constitutes an ongoing program of international and national exchange. The International Theatre Festival mentioned elsewhere in this report is an example of this kind of activity in the Bay Area.

To build excellent spaces in an exciting atmosphere is a tremendous step and a potential great gift to culture and the arts in San Francisco. If the sole purpose of the cultural facilities at YBC is for local organizations to get to perform, to get reviewed, to get a good audience, and to generate a good traffic flow for the YBC as a whole, then much of importance will have been accomplished.



However, if added to the above is a purpose of serving an international community of artistic and cultural expression; providing a true opportunity for the sharing and exploring of cultures rather than what is commonly called "cultural exchange"; and, bringing together people who are seriously concerned with the quality of the spaces in which mankind lives and allowing their concerns to be expressed through the medium of all the arts, then YBC will have made a far greater contribution. One may then be sure of the true success of the venture.





## MARKETING

Marketing is the absolute key to the success of the YBC cultural component, especially during the first three years. Marketing, including advertising, promotion, public relations, and to some extent ticket sales, should be a major line item on the operating budget and a major department within the organization.

All respondents in personal interviews and in the questionnaires noted the entire area of Marketing as being most important to them in their projected use of the facilities. It is this department which will bear the real burden of technical assistance to all users. Most of the local organizations who will be using the facilities have little experience or budget to properly market themselves in their home space. They certainly will not have additional monies for the extra promotion of their programs at YBC.

We recommend that the first objective of the Marketing department be to develop a fully professional portfolio describing the facilities, costs, attractiveness and desirability of location, accessibility to both audiences and transportation and the environs within YBC itself. This type of promotion should be used to promote the use of the facilities to organizations outside the Bay Area.





We also recommend that the Marketing department assist users of the various facilities in promotion and audience development for their performances/exhibits at YBC.

A third and very important recommendation is that the Marketing department promote the "showcasing concept" not only in concept but in reality. There will be many activities which will be showcased by YBC management and will have to be sold separately from other presentations, and whose costs will be borne by YBC management. There will be other activities for which YBC management will serve in the role of "presenter" and these events, too, will be sold separately but with the idea of generating a more substantial profit.

Not to be overlooked in this department is the area of fundraising. Marketing and fundraising must work hand-in-glove, and this fact is often overlooked by organizations in developing budgets and fundraising plans. The Marketing department must work closely with the Development department in creating exciting materials to promote the facilities and programming to potential donors. This will probably consist of a very major portfolio of many different documents which will be used according to the specific program, facility, or organization for which funds are being solicited. The relationship of the Marketing department to the Development department budget is most important and one that demands a very sophisticated relationship in order to be successful.



Typically, in the arts, when budgets are reviewed and the inevitable "cuts" are suggested, the Marketing budget is the one which is first to be reduced. This is the very department that publicizes the events and facilities, and obviously as this ability is reduced, so is the potential for greater audience participation.

The Marketing department is prime. Management must regard it accordingly, and the appropriate percentage of the budget must be established and maintained for maximum success of the operation.



## UNIONS

The three most often asked questions during the entire interview process were:

1. Who is going to be in charge and how will that relate to my ability to participate in the activities of YBC?
2. What is going to be the rent structure; will I really be able to afford to perform/present there?
3. What is the Union situation?

What has been stated in the assumptions throughout the Study, as is reflected in the Blue Book, is that there will be both a commercial and a non-profit rate structure.

The major cultural facilities in San Francisco, and in most major cities in the country, have a dual scale. This scale is generally reflected in the level of rent, utilities, and other services provided. Where one will find no cost differential is in the area of the Unions, particularly International Association of Theatrical Stage Employees (IATSE) (stage hands). In San Francisco there exists a very special and unusual relationship between the Unions and the performing



arts organizations. The opportunity for review, flexibility and concession has been an ongoing part of the attitudes of those in charge of the major performing arts unions in San Francisco. There is every indication that this realistic and constructive attitude will prevail with regard to the facilities at YBC.

With regard to the 400 seat theatre, conversations with the unions indicate that there will probably be no basic union requirement on the house. Considering the type of presentations anticipated, there is little to suggest that the productions and producing organizations will be treated any differently than if they were at Fort Mason, in the Mission, or elsewhere.

Basically one may assume that if a major commercial producer were to present a commercial production in the large theatre at YBC, the unions would look upon that activity in the same manner as they do with the Opera House, the Orpheum, the Warfield and other major houses in San Francisco.

Given that the majority of users, according to the interviews and survey, will be from outside San Francisco and will be touring in nature, the unions will most likely look on the large house as having a basic contract. There is more potential gross income, there will most likely be a more sophisticated lighting system, the grid system





may also be larger and more complex, etc. The attitude expressed by the unions in this regard is that there will be a need for professional support throughout the larger house, and one may anticipate a union presence.

There are arguments being put forth that with lighting systems being highly developed and computerized there is little need to require or demand union involvement - the point being that with a computer they are simple to operate and do not require "professional" staffing. This attitude prevails in other areas of operations as well. The union perspective on these issues is just the opposite: it is because of the sophistication and advanced technology that there is an absolute need for a team of experts and professionals to run the house. The unions believe that in the long run it is better for the maintenance of the general operations of the house, and it is ultimately easier for the user to have knowledgeable craftsmen available who know how to properly operate and maintain the equipment and space.

The issue of unions - who, what, where and how many, will obviously have to be negotiated as the facilities become a reality. But it would be unrealistic to think that there will not be some presence at least in the large theatre, and to plan the cost of operations, fees and rental structure accordingly.



## RESPONSE FROM THE CRITICS

Major critics in San Francisco were generous in devoting time and thought to extensive interviews. We felt that it was important to hear from the critics because they have the opportunity to witness every type of performance in every type of facility throughout the Bay Area; they have a good sense of audiences in terms of numbers as well as types of people who attend and given the nature of their work, they may also have insight into trends.

Generally speaking, the critics were enthusiastic about the possibilities at the Yerba Buena Center. The opportunity to have another prime location away from the Performing Arts Center was considered to be a very healthy situation for the City and the arts. There is a sense among some critics that there is too much focus on the Performing Arts Center as being the only place to go, and that YBC could help spread the audiences to activities in other areas.

As for the theatres, all responded very positively to the 400 seat theatre, with one critic suggesting, however, that two smaller theatres (200 seats & 300 seats) would be better, that 400 is too much of a stretch for local small organizations.



There was unanimous agreement about the need for an excellent mid-sized theatre and equal unanimity for the fact that 1000 seats was not economically feasible and that the capacity should be in the area of 1400 seats. There was strong caution voiced that the operating costs of this theatre could get out of hand; however, providing that there is good strong management this was the preferred size.

With regard to management and operations, all critics voiced the same concern for quality and strength in the Executive Director position. One critic suggested that this person need be a "Czar" in order to work most effectively.

With regard to existing facilities, comments were the same as those from the community. The absence of first-class spaces is critical, and the Herbst Theatre is basically inadequate to meet the needs for theatre spaces of this size.

There was equal enthusiasm and support for the Library at YBC. It appears that the critics use the libraries a great deal and find current area facilities either inaccessible (too far away, too hard to get to) or deficient in content. There was also general agreement as to concept and content of the Library described by the community respondents as indicated in the Survey results.

With regard to trends, there was agreement that over the next five





years there will be fewer theatre organizations in the Bay Area; that there will be continued growth in experimental and contemporary theatre; and that probably organizations will continue to spend lengths of time in Europe where the more contemporary is accepted with more enthusiasm than it is here.

There was equal concern among all of the critics about the potential impact of the growing home video/film industry. There is great fear that at some point there could be a significant drop in attendance at "live" performance as more equipment is being developed, quality is improved, and prices are lowered, while at the same time the cost of tickets to "live" events keeps going up. While we feel this concern is valid and must be taken into consideration in long range planning for YBC, it should be pointed out that there were similar concerns about attendance at live performances when radio, recordings and television were first introduced.

San Francisco continues to have an inordinately large percentage per capita of those who attend cultural events, and indications are that population shifts already taking place in San Francisco will generate an even more affluent base. This continued growth of educated and financially comfortable families probably will counteract potential negative impacts on "live" audience.





There is little concern for any negative impact from the cable TV industry. All agreed that cable is an area which will continue to grow, but with little indication for increased quality of product which might otherwise affect "live" audience participation.

With regard to suggested shifts that touring productions might face, none felt that there would be a serious decline with or without regard to potential increases in the cost of transportation. They felt that if San Francisco is able to provide first-class facilities to fit the needs of touring organizations, the climate will continue to improve. More and more of them will book performances here.



## TECHNICAL ASSISTANCE REQUIRED

In the Questionnaire, and in the interviews, there were two major questions addressed with regard to the need for Technical Assistance by user groups.

- ° What services (technical assistance) would you expect the house to provide for a fee if your organization produced itself at YBC?
- ° What services (technical assistance) would you expect the house to provide if your organization was produced by the management of YBC?

The areas suggested for assistance were: advertising and promotion; box office; house manager; ticket takers; ushers; house programs; basic house crew (IATSE); and, basic lighting and sound equipment, even though the assumptions indicate that the theatres will be fully equipped with state-of-the-art sound and lighting equipment.

For those who would produce themselves at YBC, the majority (from 60-93%) stated they would expect every assistance to be provided for a fee except advertising and promotion, and house programs. For these later two areas one third of the groups suggested they would expect these services to be provided for a fee, while two thirds indicated they would handle these services themselves.



These above findings could be anticipated; however, the important issue is that the majority of local users must have as much assistance as possible, particularly in the area of box office and promotion as discussed elsewhere in this report. The advantage of performance at YBC must be not only the opportunity to perform in first-class facilities in a central location, but also the accessibility to and support of a fully professional operation which will provide the best possible conditions for presentation. The opportunity to be properly promoted and properly sold at the box office will be something of great wonder to many groups and of enormous benefit to all.

Organizations will look to the promotion department and box office to first develop a method to track the audiences who attend their productions at YBC and then to make these lists available to them so that they will be in a position to maximize the benefit of their YBC performances/exhibits by using those same lists for events in their "home" spaces.

Technical assistance with lighting and sound equipment would also be of great value. The majority of all organizations have their own technical personnel who work with them on a regular basis in their "home" spaces and/or on tours. However, the equipment provided in all YBC facilities will, in all probability, be more sophisticated than that used by these technicians. It will be essential to provide professional technical assistants who will not only care for, protect





and maintain the house equipment, but who will also provide valuable and time-saving production assistance. This will be both a money-saving and an educational process for the user. This is not to indicate that some local technicians are not of the professional calibre and expertise to fully operate most equipment - it is only what should be expected when working in a professional environment.

As for the house staff (manager, ushers and ticket takers), this department is expected to be provided when working in a professional theatre. Personnel should be expected to work on all productions regardless of size or classification: non-profit, commercial or amateur. This approach benefits the audience, who is handled quickly and properly, the house, which one expects to function in an orderly manner, and the user, who should expect no less.

Technical assistance, therefore, becomes not only a method to assist the user, but the method by which a facility gains a reputation as an exciting place to perform. Not only because it is in downtown San Francisco, but because basic professionalism is provided, maintained and adhered to with pride by management and user alike.





## HANDICAPPED ACCESS

When considering new spaces of any kind, there is now, by law, a demand to make provisions for the handicapped. In most cases the law is intended to help those who have problems getting about: (i.e. persons who use wheelchairs or those who walk assisted with some type of devices), and ramps are built to accommodate those conditions. Recently more consideration has been made for the blind, by providing signs, information-giving devices, elevator floor-indicators printed in braille, etc. And, public telephones are now being installed with devices that can adjust the volume for those who need assistance with hearing.

In theatres, generally speaking, little has been accomplished to address the above areas except to provide limited wheelchair space in the back of orchestra sections (usually 4-6 spaces at the most) and with little or no space designated on other levels. Restrooms, when located on the main floor, usually have spaces large enough to accommodate wheel chairs. As far as being able to address other issues, there has been little success.

The blind have been going to music and theatre performances all along and still are able to have appreciation for the performance and performance values.



The issues facing the deaf, or those with serious hearing disabilities, are quite different than for the other areas addressed. Following are some points for consideration:

1. One of the first solutions usually recommended in the theatre is to put up small TV screens so that the audience member may lip-read.
  - (a) Unless there are several cameras the production becomes one directional.
  - (b) The monitor is not acceptable as an alternative to activity on the live stage, because the viewer must watch the monitor not the stage in order to "understand" the text.
2. Theatres with large proscenium openings (large theatres, large productions) are even more complicated because it is difficult to be aware of actions taking place in two places at once - because one of the two is out of the peripheral vision. The action is not seen, and therefore the audience member is not drawn in that direction to catch the words. All of this assumes that the person is close enough to the stage to lip-read. Interviews in the Study indicated that



beyond the first ten rows in the orchestra of most houses, the possibility for the person to lip-read or otherwise comprehend the text, is severely diminished.

3. To have someone stand at one side of the stage and "sign" the event is not acceptable. The focus is on the person and not on the action taking place.

Each month brings a new step toward solving and more effectively assisting those who are deaf and/or have serious hearing problems. To be aware of this audience is absolutely essential in the planning for YBC and the theatres in particular. Earphones, or similar devices, are being improved constantly. These should be built in at every seat, or be available so that one may request a device (at no charge) and simply plug it in at the seat location.

For musical events the most successful hearing device is a balloon. Sound is transferred through the skin of the balloon into the fingers of the "listener", and while the actual music line is not heard the rhythm is, and for most persons this is enough to make the experience enjoyable. There will undoubtedly be more in the near future, and it is only a matter of being aware....and caring.



## APPENDICES





## APPENDIX A

### INTERVIEW RESPONDENTS

### SURVEY RESPONDENTS

#### Note:

During the course of the User Study over 800 organizations and individuals were contacted via the survey questionnaire, and 250 persons were interviewed. The primary consideration for inclusion in the Study was based on the likelihood of potential use of the YBC cultural facilities. The resulting list is broad based, representative of the Bay Area as a whole. Approximately 20% of those contacted represent ethnic minorities, youth, seniors, and handicapped constituencies.



## INTERVIEW RESPONDENTS



INTERVIEWS:  
PERFORMING ARTS, ARTISTS AND ORGANIZATIONS

Karen Attix, Independent Artist, Dance  
Steve Baffrey, Entertainment Editor, KCBS  
Winifred Baker, Winifred Baker Chorale; San Francisco Civic Chorale  
Candace Barrett, Academy of Media and Theatre Arts  
Christopher Beck, Christopher Beck and Company  
Spencer Beman, Lamplighters  
Brenda Berlin, Director and Artist, Theatre  
Misha Berson, Theatre Communications Center of the Bay Area  
Edgar Braun, San Francisco Chamber Orchestra  
Larry Campbell, Performing Arts Services  
Nancy Carlin, Lutenist; Folk Artist Representative  
George Coates, Independent Performance Artist  
Nancy Cole, Puppet Studio Theatre (PST!)  
Maria Acosta Colom, San Francisco Mime Troupe  
Robert Commanday, Music Critic, San Francisco Chronicle  
Rita Corey, Musign Dance Theatre Company  
Debra Crane, Lilith, A Women's Theatre  
Ellen Dale, Khadra Folk Ensemble  
Tony D'Arpino, San Francisco International Theatre Festival;  
    Soon 3 Theatre Company  
Marcella DeCray, San Francisco Contemporary Music Players



Interviews:  
Performing Artists and Organizations (Continued)

Mark Denton, Oakland Ballet

Quentin Easter, S.E.W. Productions

Margaret Fisher, Independent Performance Artist

Chris Fitzsimmons, San Francisco Mime Troupe

Jerry Gere, Lamplighters

John Gidwitz, San Francisco Symphony

Ron Guidi, Oakland Ballet

Peter Halifax, Philharmonia Baroque Orchestra

Chris Hardman, Antenna Theatre

Sarah Havens, Performing Arts Service

Susan Hoffman, People's Theatre Coalition

Bert Houle, Bert Houle-Sophie Wibaux Mime Theatre

Joan Jeanrenaud, Kronos Quartet

Margaret Jenkins, Margaret Jenkins Dance Company

Kelly Johnson, San Francisco Dance Theatre

Zoe Leader, Pickle Family Circus

Richard LeBlond, San Francisco Ballet

Jean-Louis LeRoux, Conductor, San Francisco Performing Arts Orchestra;  
San Francisco Contemporary Music Players

Bella Lewitzky, Bella Lewitzky Dance Foundation

Joseph Liebling, Oakland Symphony Chorus

Sukey Lilienthal, Bay Area Dance Coalition

John Lion, Magic Theatre





Interviews:

Performing Artists and Organizations (Continued)

Bill Lutt, Berkeley Symphony

Marian Marshall, Independent Vocal Artist

Inghram Marsh, Composer, New Music

Rhonda Martyn, San Francisco Moving Company

Mary Mason, Eureka Theatre Company

Pamela Mason-Brune, Theatre Alliance of the Bay Area

Tom Mazzolini, San Francisco Blues Festival

Patricia Christof May, San Francisco Contemporary Music Players

Margaret Mayer, San Francisco Civic Chorale

Terry McEwen, San Francisco Opera

Jim McKenzie, American Conservatory Theatre

Lee McRae, Artists' Representative, Chamber Music

Ed Mock, Ed Mock Dance Studio

Jay Moran, Actor's Equity Association

Michael Morris, Eureka Theatre Company

Dennis Myers, Asian American Theatre Company

Darlene Neal, Bella Lewitzky Dance Foundation

Bob Parlocha, Bay Area Jazz Society

Angela Paton, Berkeley Stage Company

Steve Paulson, Principal Bassoon, San Francisco Symphony

Donald Pippin, Pocket Opera

Eddy Powell, International Association of Theatrical and Stage Employees



Interviews:

Performing Artists and Organizations (Continued)

Richard Reineccius, Julian Theatre

Gil Russak, Lamplighters

Gil Sanchez, Bert Houle-Sophie Wibaux Mime Theatre

Jo Saun, Pickle Family Circus

Nina Sazer, Pickle Family Circus

Joel Selvin, Music Critic, San Francisco Chronicle

Calvin Simmons, Oakland Symphony

Ed Sisson, Antenna Theatre

Deborah Slater, Independent Performance Artist, Dance

Peggy Snider, Pickle Family Circus

Rossi Snipper, Magic Theatre

Jerry Spain, American Federation of Musicians

Robin Sutherland, Pianist, San Francisco Symphony

Tony Tacone, Eureka Theatre Company

Paul Tanzar, Musign Dance Theatre Company

Hewell Tircuit, Critic, Performing Arts, San Francisco Chronicle

Peter Tripp, One Act Theatre Company

Michelle Truffaut, San Francisco Repertory

Allan Ullrich, Dance Critic, San Francisco Examiner

Christine Voight, Midsummer Mozart

Brenda Way, Oberlin Dance Collective

Bernard Weiner, Theatre Critic, San Francisco Chronicle

Eddy Weston, Actor's Equity Association



Interviews:

Performing Artists and Organizations (Continued)

Sophie Wibaux, Bert Houle-Sophie Wibaux Mime Theatre

Stanley Williams, S.E.W. Productions

Steve Winn, Theatre Critic, San Francisco Chronicle



INTERVIEWS:  
VISUAL ARTS AND CRAFTS ARTISTS AND ORGANIZATIONS

Ruth Asawa - Artist/administrator, Alvarado Art Workshop

Robert Atkins - Critic, Art Forum

Hank Baum - Administrator, Hank Baum Gallery

Fletcher Benton - Artist

Suzaan Boettger - Critic/freelance writer

Kathan Brown - Artist/administrator, Crown Point Press

Sylvia Brown - Critic/administrator

Jerry Burchard - Artist/educator, San Francisco Art Institute

Elsa Cameron - Administrator, San Francisco International Airport  
Art Program

Francisco Camplis - Artist

Luis and Susan Cervantes - Artists

Frank Van Deren Coke - Artist/administrator, San Francisco Museum of  
Modern Art

Geoffrey Cook - Artist

Linda Dackman - Administrator, The Exploratorium

Rene D'Argence - Administrator, Asian Art Museum

Stephen DeStaebler - Artist/educator, California College of Arts  
and Crafts

Gigi Dobbs - Administrator, Kearny Street Workshop

Judith Dunham - Critic/administrator, World Print Council

Jim Elliot - Administrator, University Art Museum, Berkeley

Linda Evans - Administrator, Art Programs, Inc.





Interviews:

Visual Arts and Crafts Artists and Organizations (Continued)

Harry Ford - Administrator, California College of Arts and Crafts

Helen Fried - Administrator, San Francisco Art Institute

Diana Fuller - Administrator, Fuller, Goldeen Gallery

Jack Fulton - Artist/educator, San Francisco Art Institute

Nina Garfinkel - Administrator, The New Museum, New York

Shifra Goldman - Critic/historian/freelance writer

Steven Goldstein - Administrator, San Francisco Art Institute

Allan M. Gordon - Artist/educator, Sacramento State University

Peter Gutkin - Artist

Jo Hanson - Artist

Archana Horsting - Artist/administrator, Kala Institute

Robert E. Johnson - Artist/administrator, The Wine Museum

Betty Kano - Artist

Gyongy Laky - Artist/educator, University of California, Davis

Connie Lewellen - Administrator, University Art Museum, Berkeley

Samela Lewis - Critic/publisher, Black Art Magazine

Phil Linhares - Artist/administrator, Mills College Gallery

Marvin Lipofsky - Artist/educator, California College of Arts and Crafts

Carl Loeffler - Artist/administrator, La Mamelle

Simon Lowinsky - Administrator, Simon Lowinsky Gallery

Leslie Lueber - Administrator, World Print Council



Interviews:

Visual Arts and Crafts Artists and Organizations (Continued)

Ralph Maradiaga - Artist/administrator, Galeria de la Raza

Tom Marioni - Artist/administrator, Museum of Conceptual Art

Fred Martin - Artist/critic educator, Art Week; San Francisco Art Institute

Mike McCone - Administrator, San Francisco Museum of Modern Art

E. J. Montgomery - Artist/administrator

Judy Moran - Administrator, 80 Langton Street

Christina Orr-Cahill - Administrator, Oakland Museum

Marian Parmenter - Administrator, San Francisco Museum of Modern Art  
Rental Gallery

Jim Pomeroy - Artist

Renny Pritikin - Administrator, 80 Langton Street

Peter Richards - Administrator, The Exploratorium

Virginia Rubin - Administrator, The Exploratorium

Tom Seligman - Administrator, Fine Arts Museums of San Francisco

Peter Selz - Critic/educator, Art in America; Professor of Art History,  
University of California, Berkeley

Robb Semper - Administrator, The Exploratorium

Charles Shere - Critic/musician, Oakland Tribune

Bob Smith - Administrator, Los Angeles Institute of Contemporary Art

Weldon Smith - Administrator, Fiberworks

Jim Sprouse - Artist

Christine Stile - Artist



Interviews:

Visual Arts and Crafts Artists and Organizations (Continued)

Lew Thomas - Artist/publisher

Beverly Toyu - Artist

Dorothy Weiss - Administrator, Meyer, Brier, Weiss Gallery



INTERVIEWS:  
FILM & VIDEO ARTISTS AND ORGANIZATIONS

Stephen Agetstein, San Francisco International Video Festival  
Max Almig, One Pass Video  
Bill Brathurst, Demystivision  
Aida Caceres, Film Festival Coordinator, Mexican Museum  
John Corso, W.A. Palmer Films  
Dave Davis, Independent Artist  
Roy Diner, Leo Diner Films  
Chris Dorr, Film Arts Foundation  
Bonnie Engel, PUBLIC EYE  
William Farley, Independent Artist  
Mike Fennel, Adolph Gasser, Inc.  
Otis Finley, Eastman Kodak  
Judy Flannery, KQED-TV  
Mark Freeman, Fine Line Films  
Martha Glessing, Independent Artist  
Katie Harrison, KQED-TV  
JoAnne Kelly, Video Free America  
Tom Luddy, Zoetrope  
Bill Palmer, W.A. Palmer Films  
Ray Price, Renaissance Rialto Theatres, Inc.





Interviews:

Film & Video Artists and Organizations (Continued)

Steve Schmidt, Independent Artist; Foundation for Art in Cinema

Tom Schmidt, Pacific Film Archive

Jack Schaffer, Varitel Video

Greg Snazelle, Snazelle Films

Ray Telles, Cine Accion .

Gail Waldron, Bay Area Video Coalition



INTERVIEWS:

PRODUCERS, PRESENTORS AND CULTURAL FACILITIES

Alan Becker, Temple Arts Foundation

Bernice Bing, South of Market Cultural Center

Peter Botto, Paramount Theatre

John Burns, Finnish Hall

Anita Correa, Victoria Theater

Jack Davis, Intersection

Suzy Farr, Committee for Arts and Lectures, University of California,  
Berkeley

Ruth Felt, San Francisco Performances

Vicki Holt, Lively Arts at Stanford

Mildred Howard, PRO ARTS

Marc Kasky, Fort Mason Center

Lee Lightfoot, Julia Morgan Center

Sara Lutman, PRO ARTS

Alfonso Maciel, San Francisco Neighborhood Arts Program

Oscar Maciel, Mission Cultural Center

George Matson, Performing Arts Center

Jim McKee, Lone Mountain College

Zemma Meacham, Bayview Opera House Theatre and Cultural Center

Sam Nuccio, Committee for Arts and Lectures, University of California,  
San Francisco

Kevin O'Brien, Palace of the Fine Arts



Interviews:

Producers, Presentors and Cultural Facilities (Continued)

Greg Perloff, Bill Graham Presents

Tom Reilly, Carole J. Shorenstein/James M. Nederlander

Jonathan Reinis, Jonathan Reinis Productions; Theatre on the Square

Rick Ross, University of San Francisco Gill Theatre

Nicole Sawaya, Project Artaud

Steve Silver, Steve Silver Productions

Maria Stadtmueller Old First Concerts

Jack Wickett, The Farm

Wende Williams, Bay Area Arts Services



INTERVIEWS:  
BUSINESSES AND FUNDING SOURCES

Bernard Auerbach	Market Street Development Project
Kay Bandarrae	Bechtel Foundation
Benton Dial	Pacific Telephone
Virginia Duncan	Bechtel Corporation
Carolyn Evans	California Arts Council Dance Touring Program
Stan Frederick	Pacific Gas and Electric Company
John Jacobs	San Francisco Chamber of Commerce
Walter Johnson	Department Store Employees Union, Local 1100
Don Jones	Chevron
George Kirkland	San Francisco Convention and Visitors Bureau
John Kreidler	San Francisco Foundation
Tom Layton	Gerbode Foundation
Dick Nordholm	Potlatch Corporation
Eric Petersen	William and Flora Hewlett Foundation
Jillian Sandrock	L.J. and Mary C. Skaggs Foundation
Ty Scoggins	Natomas Corporation
Edward Truschke	Bankamerica Foundation
Robert Werbe	Grayline





INTERVIEWS:  
SENIOR ORGANIZATIONS

Meg Bowman, Alexis Apartments

John Chen, Wolf House

Mary Leong, Senior Activities Center

Mary Alice Stevenson, Downtown Seniors Center

Jim Thomas, Chinatown Towers



INTERVIEWS:  
LIBRARIES AND RELATED ORGANIZATIONS

Mary Ashe, San Francisco Public Library, Arts Division

Annette Doornbos, Media Alliance

Roberto Esteves, San Francisco Public Library, Communications Center

Paul Grushkin, Bay Area Music Archives

Gladys Hansen, San Francisco Public Library, Archivist

Russell Hartley, Archives for the Performing Arts

Margaret Mayer, Friends of the Library

William Ramirez, San Francisco Public Library, Chief

Nancy Van House, Department of Library Sciences, University of  
California, Berkeley; Library Consultant



INTERVIEWS:  
EDUCATION INSTITUTIONS AND  
FESTIVAL ORGANIZATIONS

Dr. Carolyn Biesiadecki, Downtown Community College

Bruce Davis, City Celebration

Pete Dewees, San Francisco State University Dept. of Continuing Education

JoAnne Driscoll, San Francisco Summer Festival

Lee Gallery, San Francisco State University Dept. of Continuing Education

Adrienne Horn, John F. Kennedy University; and Museum Consultant

Kathy Nelson, Walnut Creek Civic Arts Center, Dept. of Community Education

Wes Nikei, Cherry Blossom Festival; Japanese Community Cultural Center

Sherry Reson, Community Training and Development Project

Milton Salkind, San Francisco Conservatory of Music

Fred Sonnenberg, Alvarado Arts Workshop

Jean Square, Golden Gate University

Gloria Unti, Performing Arts Workshop

Gary Wolf, Cherry Blossom Festival; Japanese Community Cultural Center

Dexter Woods, Juneteenth Festival Committee; Western Addition Cultural Center



## SURVEY RESPONDENTS





SURVEY RESPONDENTS  
THEATRE ARTISTS AND ORGANIZATIONS

Academy of Media and Theatre Arts  
American Conservatory Theatre  
Antenna Theatre  
Bay Theatre Collective  
Berkeley Repertory Theatre  
Berkeley Shakespeare Festival  
Berkeley Stage Company  
Brenda Berlin - Independent Artist  
Matthew Child - Independent Artist  
The Children's Troupe  
Eureka Theatre Company  
Feedback Productions  
Gay Theatre Collective  
The Improv Alternative  
Lamplighters  
Les Nickelettes  
Lilith - A Woman's Theatre  
Magic Theatre  
Nightfire  
People's Theatre Coalition



Survey Respondents  
Theatre Artists and Organizations, continued

Performing Arts Services

Pickle Family Circus

Poets in the Schools - The Frederick Burk Foundation

Puppet Studio Theatre (PST!)

San Francisco Attic Theatre

San Francisco International Theatre Festival

San Francisco Repertory

Screaming Memes

Shakespeare San Francisco

Soon 3 Theatre

Talespinners

Teatro Latino

Theatre Communications Center of the Bay Area

Theatre Rhinoceros

Theatre Unlimited - Recreation Center for the Handicapped



SURVEY RESPONDENTS:  
DANCE ARTISTS AND ORGANIZATIONS

Karen Attix Dance Foundation, Inc.  
Tandy Beal & Co.  
Christopher Beck & Co.  
Dance Through Time  
Madeline Denko, Independent Artist  
Dansfrancisco  
Margaret Fisher, Independent Artist  
David Fritz, Independent Artist  
Bert Houle/Sophie Wibaux Mime Theatre  
Janlyn Dance Company  
Margaret Jenkins Dance Company  
Joffrey II, New York/Los Angeles  
Nancy Karp & Dancers  
Khadra International Folk Ballet  
Ruth Langridge Dance  
Bella Lewitzky Dance Foundation, Los Angeles  
Terry Meyers Dance Company  
Moemoea Polynesia  
Musign Dance Theatre Company  
Network Dance Collective



Survey Respondents:

Dance Artists and Organizations (Continued)

The New Repertory, Los Angeles

Oakland Ballet

Oberlin Dance Collective

Quirk

Roberts and Blank Dance

Marcia Sakamoto, Independent Artist

San Francisco Ballet

San Francisco Bay Area Dance Coalition

San Francisco Dance Theatre

San Francisco Moving Company

Deborah Slater, Independent Artist

Sally Streets, Independent Artist

June Watanabe Dance Company





SURVEY RESPONDENTS

MUSIC ARTISTS AND ORGANIZATIONS

Ali Akbar College of Music  
Bay Area Women's Philharmonic  
Berkeley Symphony Orchestra  
Blue Bear School of Music  
Die Mannerstimmen (Rodger D. Pettyjohn)  
Elizabethan Trio, Philharmonia Orchestra (Amici Musicae)  
Golden Gate Park Band  
Jean-Louis LeRoux, Conductor, Performing Arts Orchestra  
Kronos Performing Arts Association  
Marian Marsh, Independent Vocal Artist  
Masterworks Chorale  
Midsummer Mozart  
Oakland Symphony  
San Francisco Bach Choir  
San Francisco Chamber Orchestra  
San Francisco Chamber Players  
San Francisco Chanticleer  
San Francisco Children's Opera Association  
San Francisco Civic Chorale  
San Francisco Community Chorus  
San Francisco Community Music Center  
San Francisco Conservatory of Music  
San Francisco Contemporary Music Players



Survey Respondents

Music Artists and Organizations (Continued)

San Francisco Folk Music Club

San Francisco Girls Chorus

San Francisco Opera



SURVEY RESPONDENTS:

PRODUCERS, PRESENTORS AND CULTURAL FACILITIES

Bay Area Arts Services

Bayview Opera House Theatre and Cultural Center

Bread & Roses

Center Space Dance Foundation

College of Marin Public Events

Committee for Arts and Lectures, University of California, Berkeley

Committee for Arts and Lectures, University of California, Davis

Committee for Arts and Lectures, University of California, San Francisco

Concord Pavilion

DeAnza College Dance Department

Dominican College Dance Department

Everybody's Creative Arts Center

Fort Mason Center

Friends of the Library

Bill Graham Presents

Intersection

Lively Arts at Stanford

Mission Cultural Center

Neighborhood Arts Program, San Francisco Art Commission

Project Artaud Theatre



Interviews:

Producers, Presentors and Cultural Facilities (Continued)

San Francisco Performances, Inc.

South of Market Cultural Center

Steve Silver Productions





SURVEY RESPONDENTS:

FILM AND VIDEO ARTISTS AND ORGANIZATIONS

Stephen Agetstein, San Francisco International Video Festival

Bay Area Video Coalition

S. Lewis Buchner, Silver Journey Productions

California Council for the Humanities

CineAccion

Cine de las Americas Film Festival

Robin Citrin, Artist

City College of San Francisco - Broadcasting Department

Karil Daniels, Artist

John De Wood, Artist

Kim Eccelsine, Artist

Eye Music: Filmworks series

James Ferguson, Artist

Film Arts Foundation

Foundation for Art in Cinema/The Cinematheque

Mark Freeman, Fineline Productions

Nicolas Gorski, Cable News Network

C. J. Hirschfield, Artist; Video Express

Peter Kesselman, Phosphor Video Productions

Debra Lieberman, Far West Lab for Educational Research and Development



Survey Respondents:

Film and Video Artists and Organizations. (Continued)

Allie Light, Light-Saraf Films

Ginny Lloyd, Artist

Kevin D.M. Martin, Artist

Steven Michaels, Noe Valley Cinema

One Pass, Inc.

Pacific Film Archive

Salvation Army Silvercrest Residence

San Francisco Public Library, Communications Center

The Saul Zaentz Company

Steve Schmidt, Artist; Foundation for Art in Cinema

The Sound Service

Ray Telles, Artist

John Teton, Earthlight Films and Video

Video Free America

W.A. Palmer Films, Inc.

Jack Wodell, Jack Wodell Associates Screening Room

80 Langton Street

Frank Zamacona, Artist



SURVEY RESPONDENTS:  
VISUAL ARTISTS AND ORGANIZATIONS

Richard Alpert, Artist  
Margery Annenberg, Center for Folk Art and Contemporary Crafts  
The Art Museum Association  
Arts Programs, Inc.  
Asia Foundation/Asia Foundation Gallery  
Asian Art Museum  
Berkeley Art Center  
David Bradford, Artist  
Michael Bradley, Artist  
Frances Butler, Artist  
California College of Arts and Crafts  
Luis M. Cervantes, Artist  
Chinese Cultural Center  
Robert Colescott, Artist  
Contemporary Artisans Gallery  
Geoffrey Cook, Artist  
Jay Defeo  
De Saisset Museum  
Stephen de Staebler, Artist



Survey Respondents:  
Visual Artists and Organizations, continued

80 Langton Street

Bonnie Engel, Artist

Lisa Esherick, Artist

The Exploratorium

Fiberworks

Sue Fishbein, Artist

Fraenkel Gallery

Howard Fried, Artist

Friends of Support Services for the Arts

Jack Fulton, Artist

Galleria de la Raza

Carmen Lomas Garza, Artist

Joel Goldstein, Artist

Peter Gutkin, Artist

Jo Hanson, Artist

Paul Hoffman, Artist

Tom Holland, Artist

Margo Humphrey, Artist

Intersection

Italian American Museum

Michi Itami, Artist

Marie Johnson, Artist





Survey Respondents:  
Visual Artists and Organizations, continued

Wendy Kashiwa, Artist  
Don Klein, Artist  
Gyongy Laky, Artist  
Sylvia Lark, Artist  
Leah Levy Gallery  
Michael Leonard, Artist  
Tom Lieber, Artist  
Marvin Lipofsky, Artist  
Michael Lopez, Artist  
Fred Martin, Artist  
David McKenzie, Artist  
Mexican Museum  
Meyer, Brier, Weiss Gallery  
Anna Murch, Artist  
Museum of Conceptual Art  
Manuel Neri, Artist  
The New Museum, New York  
Arthur Okamura, Artist  
The Oakland Museum  
Quay Gallery  
Cherie Raciti, Artist  
Gustavo Rivera, Artist



Survey Respondents:

Visual Artists and Organizations, continued

San Francisco Camerawork

San Francisco International Airport Art Program

San Francisco Museum of Modern Art

Darryl Sapien, Artist

Bob Serpa, Artist

Kristine Stiles, Artist

Sun Gallery - Hayward Area Forum of the Arts

James Suzuki, Artist

Lew Thomas, Artist

Beverly Toyu, Artist

Triton Museum of Art

University Art Museum

Leo C. Valledor, Artist

Vorpal Gallery

Walnut Creek Civic Arts Center

Horace Washington, Artist

Richard Williams, ARE Inc.

World Print Council



SURVEY RESPONDENTS:

EDUCATION, LIBRARY, FESTIVAL AND BUSINESS ORGANIZATIONS

Alvarado Arts Workshop

Archives for the Performing Arts

Bay Area Music Archives

City Celebration

Community Training and Development Project

Department of Continuing Education, San Francisco State University

Foremost-McKesson, Inc.

The Foundation Center Library

Friends of the San Francisco Public Library

International Hospitality Center

Latin American Fiesta, Inc.

Media Alliance

Music Library, University of California, Berkeley

Natomas Corporation

Oakland Festival of the Arts

Pacific Telephone

Performing Arts Workshop

Potlatch Corporation

San Francisco Public Library



Interviews:

Education, Library, Festival and Business Organizations (Continued)

San Francisco Unified School District, School Volunteers Program

United Way

Werner Erhardt and Associates





APPENDIX B

ABBREVIATED SUMMARY OF SURVEY RESULTS\*

\*The following pages provide a sample of the questions presented in the survey questionnaire and some of the responses to each question. The responses shown do not necessarily add to 100%, but generally do give an indication of the majority response to that question.



SECTION I & II  
PERFORMING ARTS ORGANIZATIONS - 41 Respondents

YBC PERFORMING ARTS THEATRES ASSUMPTIONS

The assumptions used for this study are that there will be a 1,000 seat proscenium theatre and a 400 seat theatre which are professionally operated and fully equipped complete with state of the art lighting, sound, and stage equipment, including adequate wing space, fly space, orchestra pit, dressing rooms, etc.

The study assumes use by non-commercial and commercial dance, music and dramatic arts organizations, independent artists, and occasional use by community organizations.

Use of the theatres assumes a variable rental rate structure (reduced rates for nonprofit, and standard rates for commercial users), and also considers subsidization of some users. Use of the theatres also assumes organizations will either self-produce in the facilities, or in some cases, be produced by YBC.

Theatre	Dance	Music	Combination	Service Organization	Presenter	School	Other
14	13	5	4	1	1	2	1
34%	32%	12%	10%	2%	2%	5%	2%

SECTION I: CURRENT PROGRAM  
ORGANIZATIONAL INFORMATION

1. As of your last balance sheet, what were your total assets?  
 (a) \$10,000 - 20,000 7/17% (b) Over \$1 million 6/15%



2. What were your total liabilities?  
 (a) 0 - \$2,500    11/27%    (b) \$5,000 - \$10,000    6/15%    (c) Over \$1 million    4/10%
3. Are you currently involved with any major capital improvements/changes/additions (construction, renovation, remodelling, etc.?)  
 (a) More than one of the above    7/17%    (b) Other    4/10%    (c) Office space    3/7%  
 (d) Rehearsal/Studio    2/5%
4. Total costs of capital improvement project?  
 (a) \$5,000-19,999    4/10%    (b) \$20,000-34,999    3/7%    (c) \$40,000-69,999    3/7%  
 (d) \$250,000-\$1 million    2/5%    (e) Over \$1 million    2/5%    (f) \$70,000-89,999    1/2%  
 (g) \$100,000-249,999    1/2%

SECTION II: CURRENT PROGRAM  
 PROGRAM AND TECHNICAL INFORMATION

1. What is the seating capacity of the theatre or space in which you give the majority of your annual performances?  
 (a) 100-199    21/24%    (b) 99 or less    15/19%
  2. Average total number of individual performances given each year?  
 (a) 1-10    28/32%    (b) Over 50    18/21%
- PLEASE INDICATE YOUR % OF TOTAL ATTENDANCE CAPACITY LAST FULL FISCAL YEAR AND PROJECTED FOR THIS FULL FISCAL YEAR.
3. Last Full Fiscal Year?  
 (a) 76-80%    9/22%    (b) Over 80%    9/22%
  4. Current Full Fiscal Year?  
 (a) Over 80%    13/32%    (b) 66-75%    8/20%
  5. Usual performance schedule (pick schedule closest to your own)?  
 (a) Thursday-Sunday    15/37%    (b) Friday & Saturday    10/24%    (c) Tuesday-Sunday    7/17%
  6. What type of performance space do you primarily use now?  
 (a) Proscenium Theatre    18/44%    (b) Flexible space (not black box)    6/15%





7. Is space:  
 (a) Non-Union 18/44% (b) Combination of Union and Non-Union 12/29%
8. How do you use video/film?  
 (a) Tape/film performances 16/39% (b) Tape/film classes, rehearsals 8/20%
- IF YOU RENT OR LEASE, PLEASE INDICATE BASIC AMOUNT YOU CURRENTLY PAY FOR YOUR PRIMARY PERFORMANCE FACILITY/SPACE.
9. Per performance  
 (a) NA/no rent 17/33% (b) \$500-1,000 6/15%
10. Per month  
 (a) NA/no rent 27/66% (b) \$1,000-\$2,000 3/7%
- PLEASE INDICATE THE ESTMIATED INCREASED MAXIMUM BASIC AMOUNT YOU MIGHT PROJECT TO PAY 3 YEARS FROM NOW FOR YOUR PRIMARY PERFORMANCE FACILITY/SPACE.
11. Per performance  
 (a) NA/no rent 19/47% (b) 6-10% increase 5/12%
12. Per month  
 (a) NA/no rent 26/63% (b) 6-10% increase 4/10%
- PROJECTIONS AND RECOMMENDATIONS FOR THEATRES AT YBC
13. Which of the two theatres would you be most likely to use?  
 (a) 400 seat theatre 22/54% (b) 1,000 seat theatre 9/22% (c) Both 8/20%
14. If, in your opinion, a 400-seat theatre is not an appropriate size to provide for maximum success for your type of activity, which of the following is better for you (select closest)?  
 (a) NA/400 ok 19/46% (b) 600 seats 8/20%
15. If, in your opinion, a 1,000 seat theatre is not an appropriate size to provide for maximum success for your type of activity, which of the following is better for you (select closest)?  
 (a) NA/1000 ok 25/61% (b) 750-850 seats 10/24%





PLEASE ESTIMATE HOW MANY TIMES PER YEAR YOU MIGHT USE THE 400 SEAT THEATRE BEGINNING 1985-86.

16. Total number of rehearsals?  
(a) 1-5 18/44% (b) 6-10 9/22% (c) NA 8/20%
17. Total number of performances?  
(a) 1-5 14/34% (b) NA 8/19% (c) 6-10 6/15%
18. Total number of different productions/programs?  
(a) 1-5 30/73% (b) 6-10 6/15%

PLEASE ESTIMATE HOW MANY TIMES PER YEAR YOU MIGHT USE THE 1,000 SEAT THEATRE BEGINNING IN 1985-86.

19. Total number of rehearsals?  
(a) NA 20/49% (b) 1-5 13/32%
20. Total number of performances?  
(a) NA 18/44% (b) 1-5 14/34%
21. Total number of different productions/programs?  
(a) 1-5 20/49% (b) NA 18/44%

22. To provide for maximum success for your type of activity, which of the following stage configurations is best for you?  
(a) Proscenium 21/51% (b) Multi-purpose 6/15%

PLEASE INDICATE WHAT SERVICES YOU WOULD EXPECT THE HOUSE TO PROVIDE FOR A FEE IF YOUR ORGANIZATION PRODUCED ITSELF AT YBC.

23. Advertising and promotion  
(a) Yes 32% (b) No assistance needed 66%

24. Box Office )  
House Programs )  
House Manager )  
Ticket takers )  
Ushers )  
Basic house crew (IATSE) )  
Basic lighting and sound equipment )
- Yes - ranges from 54-93% of all respondents



PLEASE INDICATE WHAT SERVICES YOU WOULD EXPECT THE HOUSE TO PROVIDE IF YOUR ORGANIZATION WAS  
PRODUCED BY THE MANAGEMENT OF YBC.

25. Advertising and promotion )  
 Box Office (complete) )  
 House manager )  
 Ticket takers )  
 Ushers )  
 House programs )  
 Stage hands as you required )  
 Basic lighting and sound equipment )
- Yes - 73-93% of all respondents

PLEASE INDICATE PREFERRED STAGE SIZE:

26. Width (proscenium opening)  
 (a) 40 feet 17/41% (b) 50 feet 8/20%
27. Depth  
 (a) 40 feet 17/41% (b) 30 feet 9/22%
28. Wings Right & Left  
 (a) 30 feet 22/54%
29. How much thrust do you need in front of house curtain (from house curtain to apron?)  
 (a) 8-12 feet 19/46%

PLEASE INDICATE MAXIMUM NUMBER REQUIRED FOR OPTIMAL USE:

30. Number of sets of legs (blacks)?  
 (a) 6 13/32%
31. Use/need cyclorama?  
 (a) Yes 25/61%
32. Use/need scrim?  
 (a) Yes 25/61%



33. Maximum number of lines (exclusive of electrics) desired?  
 (a) 40 12/29% (b) 60 or more 8/20%
34. In your opinion, is one rehearsal space per theatre sufficient?  
 (a) Yes 20/49% (b) No 14/34%
35. What size should the rehearsal space be?  
 (a) Full stage size plus additional working space for choreographer, director, musicians, etc. 22/54%



SECTION III  
INDEPENDENT PERFORMING ARTISTS - 13 RESPONDENTS

YBC PERFORMING ARTS THEATRES ASSUMPTIONS

The assumptions used for this study are that there will be a 1,000 seat proscenium theatre and a 400 seat theatre which are professionally operated and fully equipped complete with state of the art lighting, sound, and stage equipment, including adequate wing space, fly space, orchestra pit, dressing rooms, etc.

The study assumes use by non-commercial and commercial dance, music and dramatic arts organizations, independent artists, and occasional use by community organizations.

Use of the theatres assumes a variable rental rate structure (reduced rates for nonprofit and standard rates for commercial users), and also considers subsidization of some independent artists/organizations. Use of the theatres also assumes organizations will either self-produce in the facilities, or in some cases, be produced by YBC.

Theatre	Dance	Music	Combination	Other
2	5	2	3	1
16%	38%	15%	23%	8%

CURRENT PROGRAM

1. What is the average price range for individual tickets to your events (pick closest to your range)?  
 (a) \$3-7 6/46% (b) \$4-8 2/15% (c) \$5-10 2/15%
2. Please estimate what your price range will probably be 3 years from now.  
 (a) \$6-11 4/31% (b) \$7-12 2/15% (c) \$8-14 2/15%
3. What is the seating capacity of the theatre or space in which you give the majority of your performances each year?  
 (a) 100-199 5/38% (b) 99 or less 2/15% (c) 300-499 2/15%
4. Average number of individual performance given each year?  
 (a) 1-5 5/38% (b) 6-10 3/23% (c) Over 20 3/23%





5. What type of performance space do you primarily use currently? 3/23%  
 (a) Proscenium Theatre 6/46% (b) Warehouse
6. Basic rent you currently pay for your primary performance facility/space (assuming you do not own) per performance?  
 (a) \$150-199 3/23% (b) NA 5/38%
- PROJECTIONS AND RECOMMENDATIONS FOR THEATRES AT YBC
7. To provide for maximum success for your type of activity, which of the following stage configurations is best for you?  
 (a) Proscenium 7/54% (b) Totally flexible/black box 3/23%
- PLEASE INDICATE PREFERRED STAGE SIZE:
8. Width (proscenium opening) 7/54% (b) 50 feet 3/23%  
 (a) 40 feet
9. Depth (a) 40 feet 5/38% (b) 50 feet 2/15%  
 (a) 30 feet 5/38%
10. Wings Right & Left  
 (a) 30 feet 5/38%
11. How much thrust do you need in front of house curtain (from house curtain to apron)?  
 (a) 8-12 feet 6/69%

PLEASE INDICATE NUMBER REQUIRED:

12. Number of sets of legs (blacks)?  
 (a) 6 6/46%
13. Use/need cyclorama?  
 (a) Yes 9/69%
14. Use/need scrim?  
 (a) Yes 9/69%



15. In your opinion, is one rehearsal space per theatre sufficient?  
(a) Yes 8/62% (b) No 5/38%
16. What size should the rehearsal space be?  
(a) Exactly the same as full stage size 7/46%  
(b) Full stage size plus additional working space for choreographer, director, musicians, etc. 5/38%



SECTION IV & V  
VISUAL ARTS EXHIBITION/GALLERY SPACE  
ORGANIZATIONAL INFORMATION - 32 Respondents

YBC EXHIBITION/GALLERY ASSUMPTIONS

The assumptions used for this study are that there will be exhibition/gallery space of 15,000 square feet and support space of 10,000 square feet. It assumes the space will be professionally operated, fully equipped and complete with appropriate security systems, state of the art lighting, and climate control. It also assumes the space is large enough to accommodate two or more exhibitions simultaneously, and assumes a diversity of programming. It further assumes that a portion of the space will be a traditional formal gallery and that other portions will be totally flexible.

Service Organization	Museum/Gallery	Community Center
1	30	1
3%	94%	3%

CURRENT PROGRAM

1. Are you currently involved with any major capital improvements/changes/additions (construction, renovation, remodelling, etc.)?
 

(a) Office space	(c) Rehearsal/Studio	(e) More than one of the above	9/28%
(b) Exhibition/Performance	(d) Shop/Storage		
2. Total costs of capital improvement project?
 

(a) Over \$1 million	(b) \$100,000-249,999	3/9%
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3. What type of exhibit space do you currently have?  
(a) Fixed (no flexibility) 9/28% (b) Completely open 8/25%
4. Is your current exhibition facility:  
(a) NA (Used free) 9/28% (b) Rented for less than commercial rates 8/25%
5. What is the basic monthly rent for your primary exhibition/gallery space (assumes you do not own)?  
(a) NA (Used Free) 15/47% (b) \$500-999 8/25%
6. How many sq. ft. do you use for your exhibition programs?  
(a) Over 3,000 sq. ft. 13/41% (b) 1,000-2,000 sq. ft. 10/31%
7. How many sq. feet of space is used for office?  
(a) Less than 500 sq. ft. 15/47% (b) 500-999 sq. ft. 5/16%
8. How many sq. feet do you currently use for storage?  
(a) Less than 500 sq. ft. 16/50% (b) 500-999 sq. ft. 3/9%
9. How many sq. feet of space is used for all other uses, including staging, conservation, preparation, etc.?  
(a) Less than 500 sq. ft. 14/44% (b) 1,000-1,999 sq. ft. 4/13%  
(c) Over 3,000 sq. ft. 4/13%
10. What is the average number of changing exhibits in your facility per year?  
(a) 6-10 14/44% (b) 11-20 8/25%
11. Usual length of changing exhibits?  
(a) 1-2 months 22/69% (b) Less than 1 month 5/16%
12. During an average week, how many hours are you open to the public?  
(a) More than 30 15/47% (b) 20-30 13/41%
13. What was your average daily attendance during your last full fiscal year?  
(a) 50-99 8/25% (b) 20-49 5/16% (c) Over 1,000 4/13%
14. What is your average daily attendance this year?  
(a) 50-99 7/22% (b) 100-249 5/16% (c) 20/49 4/13%





15. What is your average daily attendance at special events or openings?  
(a) 250-500 11/34% (b) 100-250 9/28%
16. Do you expect your average daily attendance to change over the next 3 years?  
(a) Increase somewhat 14/44% (b) Increase substantially 8/25%
17. As to admission to the facility, do you currently have?  
(a) Free admission 18/56% (b) Admission except for members 6/19%
18. What do you expect your average regular admission charge to be 3 years from now?  
(a) Free 13/41% (b) \$1.00-1.50 4/13% (c) \$2.00-3.00 3/9%
19. How much did you spend on changing exhibitions last year?  
(a) Over \$25,000 7/22% (b) Under \$2,500 4/13% (c) \$5,000-9,999 3/9%
20. How far in advance of opening do you generally schedule exhibits?  
(a) 6-12 months 13/41% (b) 1 year 6/19% (c) 2 years 5/16%
21. What percentage of your income comes from the sale of works?  
(a) NA 16/50% (b) 0-10% 11/34%
22. Do you ever incorporate performance into your program(s)?  
(a) Sometimes 15/47% (b) Yes 8/25%
23. Is performance done:  
(a) In the gallery 16/50% (b) Indoor space other than gallery 6/19%
24. Do you include mixed or performance media in your space? Special sound; Dance/music/performance; Video/film?  
(a) Yes 11/34%
25. Do you use video/film for the following purposes?  
(a) Educational activities 17/53% (b) Use in performance art 6/19%



PROJECTIONS AND RECOMMENDATIONS FOR EXHIBITION/GALLERY SPACE AT YBC

26. Assuming there will be more than one gallery and diverse visual arts programming at YBC, if 15,000 sq. ft. of exhibition space is not an appropriate size to provide for maximum success, in your opinion how many sq. ft. should be allocated to exhibition area?  
(a) 15,000 sq. ft. is appropriate as suggested above 13/41% (b) Over 25,000 sq. ft 6/19%
27. How many separate events/exhibits per year do you anticipate you might have in the YBC gallery space?  
(a) 1-2 15/47% (b) More than 4 6/19%
28. If it were available to you, how much time during a year would your organization be able to use space in YBC exhibition complex?  
(a) More than 10 weeks 8/25% (b) 5-6 weeks 7/22%
29. What would the average budget be for each event/exhibit?  
(a) Over \$5,000 5/16% (c) \$1,000-1,999 4/13%  
(b) \$500 or less 4/13% (d) \$500-999 3/9%
30. If you prefer that a portion of the gallery be permanent, fixed space, how much of the total space do you recommend be permanent, fixed space?  
(a) One half 8/25% (b) None 7/22% (c) One quarter 6/19%
31. How many square feet would you like to have available for staging and preparation in the YBC space?  
(a) 1,000-1,499 7/22% (b) 500-999 4/13% (c) Less than 500 4/13%
32. For exhibition of large works (sculptures, installations, etc.), maximum height you prefer in the YBC exhibition space?  
(a) More than 20 feet 9/28% (b) 20 feet 8/25%
33. What type of flooring do you prefer in the YBC exhibition space?  
(a) Wood 16/54% (b) Carpet 9/28%
34. In addition to exhibitions, performance art, video/film, etc. already mentioned, would you use the exhibition space for other activities?  
(a) Fundraising events (c) Lectures (e) All of the above 22/69%  
(b) Educational programs (d) b and c



## SECTION VI

### INDEPENDENT VISUAL ARTISTS - 43 Respondents

#### YBC EXHIBITION/GALLERY ASSUMPTIONS

The assumptions used for this study are that there will be exhibition/gallery space of 15,000 square feet and support space of 10,000 square feet. It assumes the space will be professionally operated, fully equipped and complete with appropriate security systems, state of the art lighting, and climate control. It also assumes the space is large enough to accommodate two or more exhibitions simultaneously, and assumes a diversity of programming. It further assumes that a portion of the space will be a traditional formal gallery and that other portions will be totally flexible.

#### YBC STUDIO ARTS ASSUMPTIONS

The assumptions used for this study are that there will be 13,000 square feet of space which will be equipped and divided into studios for use by local and visiting guest artists in the fields of visual arts and crafts. It assumes studios will be assigned on a rotating, fellowships basis, for a period of time to cover one year or less. It assumes artists will pay no use fees other than a share of maintenance and utilities costs.

Independent Artist	Crafts	Artist Books/ Literature/Architecture	Video/Film/ Performance Art
31 72%	5 12%	2 5%	5 12%





#### EXHIBITION/GALLERY SPACE

1. Assuming there will be more than one gallery and diverse visual arts programming at YBC, how many total sq. ft. of exhibition space is appropriate to provide for maximum success?  
(a) Over 25,000 sq. ft. 8/19% (b) 15,000 sq. ft. 5/12%  
(c) 7,000 sq. ft. 5/12% (d) 20,000 sq. ft. 5/12%
2. For exhibition of large works (sculptures, installations etc.), what is the maximum height you prefer in the YBC exhibition space?  
(a) 20 feet 18/42%
3. What type of flooring do you prefer in the YBC exhibition space?  
(a) Wood 26/60%
4. Do you ever incorporate performance into your work?  
(a) No 20/47% (b) Yes 11/26%
5. In your opinion, would it be important to have an annual, biennial, triennial international exhibition at YBC?  
(a) Valuable 19/44% (b) Essential 15/35%

#### STUDIO WORKSPACE

6. Would you be interested in using studio workspace at YBC?  
(a) Yes 17/40% (b) Possibly 17/40%
7. Total square footage of studio space you would require at YBC?  
(a) 750-999 sq. ft. 11/26% (b) 1,000-1,499 sq. ft. 8/19%  
(c) 1,500-1,999 sq. ft. 7/16%
8. Would you be able to share YBC studio workspace equipment with artists of other disciplines?  
(a) Perhaps 17/40% (b) Yes 12/28%





SECTION VII  
VIDEO/FILM SCREENING FACILITY  
ARTISTS AND GENERAL USERS INFORMATION - 26 Respondents

YBC VIDEO/FILM SCREENING FACILITY ASSUMPTIONS

The assumptions used for this study are that there is a 100-seat screening facility, with professional staff, and technicians available, which is equipped with state-of-the-art equipment for video and film presentations by individual artists, non-profit organizations, commercial users and for other appropriate public uses such as lectures, slide presentations, etc.

Assumes users will either produce themselves or be produced by the management of the YBC cultural component. Also assumes reduced rates for non-profit use; standard rates for commercial use; and some use subsidized by the management of the YBC cultural component.

Independent Artist	Non-Profit Organization	Commercial Business	Other
13 50%	9 35%	3 12%	1 4%

CURRENT PROGRAM

1. Average number of times you used a formal screening facility, per year over last 3 years?  
(a) 1-3 8/31% (b) 4-5 5/19%
2. Primary audience in past 3 years?  
(a) General audience 10/38%
3. Number of seats in the facility used most often in last 3 years?  
(a) 25-49 6/23% (b) 50-99 6/23% (c) 100-199 6/23%  
(d) Under 25 4/15%
4. Your average number of hours for each use:  
(a) 3-4 hours 12/46% (b) 1-2 hours 11/42%



5. Average amount paid per hour for use of facility in the last 3 years:  
 (a) 0-\$10 12/46% (b) Over \$50 4/15%

PROJECTED USE OF YBC FACILITY

6. If a video/film screening facility were available at YBC, would you use it?  
 (a) 1-3 times per year 8/31% (b) 4-5 times per year 8/31%  
 (c) Over 25 times per year 4/15%
7. How many seats in the screening facility would best serve your needs?  
 (a) 100 seats 6/23% (b) 200 seats 6/23% (c) 50-75 seats 5/19%
8. Assuming there were 2 projection booths (one professional, state of the art equipped, another with audio-visual calibre equipment), which would you be most likely to use most often?  
 (a) Professional 16/42% (b) Both 7/27%
9. Amount you would expect to pay per hour in 1985-86 for a screening facility with professional booth "state of the art" equipped, technicians provided, etc?  
 (a) \$20-35 9/55% (b) \$35-70 7/27%
10. Amount you would be willing to pay per hour in 1985-86 for facility equipped with audio-visual?  
 (a) \$16-20 7/27% (b) \$11-15 6/23%
11. If screenings are open to the public in the future will you need lobby space in the facility?  
 (a) Yes 19/73%



SECTION VIII  
VIDEO/FILM SCREENING FACILITY  
INFORMATION FROM OTHER COMMERCIAL AND NON-COMMERCIAL  
SCREENING FACILITIES - 15 Respondents

YBC VIDEO/FILM SCREENING FACILITY ASSUMPTIONS

The assumptions used for this study are that there is a 100-seat screening facility, with professional staff, and technicians available, which is equipped with state-of-the-art equipment for video and film presentations by individual artists, non-profit organizations, commercial users and for other appropriate public uses such as lectures, slide presentations, etc.

Assumes users will either produce themselves or be produced by the management of the YBC cultural components. Also assumes reduced rates for non-profit use; standard rates for commercial use; and some users will be subsidized by the management of the YBC cultural component.

Non-Profit Org.	Commercial Business	Service Organization	School	Commercial Facility	Library	Combination/ Other
5 33%	1 7%	3 20%	1 7%	2 13%	1 7%	2 14%

1. Type of work screened?  
(a) Video 6/40% (b) Film 6/40%
2. Approximate number of times your facility was used (individual uses) last year?  
(a) Over 300 5/33% (b) 50-99 4/27%
3. Average percent of time facility is used annually?  
(a) Over 85% 6/40% (b) 21-40% 3/20%



4. Do you expect the number of uses this year to:
 

(a) Increase	6/40%	(b) Stay about the same	6/40%
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5. Number of seats in your facility?
 

(a) 51-100	4/27%	(b) Less than 25	3/20%
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6. Time of day/night that facility is most often used?
 

(a) Both day and night	7/47%
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7. Average amount of time per individual use?
 

(a) 1-2 hours	6/40%
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8. Average number of viewers per screening?
 

(a) 21-50	5/33%
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SECTION IX  
EDUCATION FACILITY  
ARTS ORGANIZATIONS AND INDEPENDENT ARTISTS - 179 Respondents

YBC EDUCATION FACILITY ASSUMPTIONS

The assumptions for this study are that there will be 9,000 square feet of space which can be used for arts education and other educational activities by artists, school children, seniors, and the general public. This assumes that the facilities are open to the public, are professionally staffed, and are complete with arts and crafts, video, film, and other needed equipment.

In addition to this specific education facility, the study assumes that other cultural facilities at YBC (galleries, theatres, library, festival/multi-use space, etc.) could also be used for educational activities.

Theatre	Dance	Music	Combination	Service Organization	Presenter	School	Festival/ Other	Independent Artist
17 10%	24 14%	17 10%	10 6%	4 2%	2 1%	3 2%	5 3%	40 23%
Non-Profit Org.	Commercial Business	Artist Books/ Literature/ Architecture/ Crafts	Museum/ Gallery	Video/Film/ Perf. Arts	Community Center	Library		
9 5%	3 2%	8 4%	25 14%	5 3%	1 1%	4 2%		



CURRENT EDUCATION PROGRAM

1. Do you presently conduct any type of education program(s)?  
(a) Yes 139/79%
  2. What types of groups do you primarily serve with your education program(s)?  
(a) Adults 64/36% (b) Adults, youth, seniors 58/33%
  3. Please indicate total number of students annually in your education programs.  
(a) Less than 500 93/53% (b) 1000 or more 22/12% (c) 500-999 10/6%
  4. Current number of activities and classes per week?  
(a) 1-5 53/30% (b) Less than one 41/23%
  5. Facilities used for educational activities?  
(a) Rented 48/27% (b) Owned 21/12% (c) Leased 9/5%
  6. Average cost per month  
(a) Under \$200 28/16% (b) \$200-499 13/7% (c) \$500-999 11/6%  
(d) NA 114/64%
  7. Total number of classroom hours occupied per week (for all classrooms combined)?  
(a) NA 91/52% (b) 20 or less 61/34%
  8. Are your educational programs self supporting?  
(a) No 64/36% (b) Yes 57/32%
  9. Do you currently receive contributed funds that are especially designated for your educational activities?  
(a) No 79/45% (b) Yes 50/28%
- PROJECTED USE OF EDUCATION FACILITY AT YBC
10. If space designed and equipped for educational activities were available at YBC, would you wish to move your regular educational program to this location?  
(a) Yes, a few activities from time to time 51/29% (c) Some on a rotating basis 22/12%  
(b) No/Probably Not 51/29%



11. How many times per year would you use the YBC education facilities (in any way)?  
 (a) 1-2 times a year 45/25% (b) Less than once a month 22/12% (c) Not at All 21/12%

12. How many persons would generally be involved in each activity?  
 (a) 21-30 32/18% (b) Over 30 32/18%

13. Would you pay a use fee (per student or flat rate) for use of the facility?  
 (a) Maybe 64/36% (b) Yes 32/18% (c) No 19/11%

14. Would you use the YBC education facility in conjunction with your appearances/uses of other YBC facilities (i.e., theatre, gallery, screening room, studio workspace, etc.)?  
 (a) Occasionally 73/41% (b) Yes, with each use 37/21%

IF THE YBC EDUCATIONAL FACILITY WERE BOOKED, NOT AVAILABLE, ETC., WOULD YOU UNDERTAKE YOUR EDUCATIONAL PROGRAMS IN ANY OF THE OTHER FACILITIES AT YBC?

	<u>Yes</u>	<u>No</u>	<u>NA</u>
15. 400 seat theatre	73/41%	41/23%	63/35%
16. 1,000 seat theatre	83/47%		65/37%
17. Exhibition/gallery space	76/43%		63/36%
18. Visual arts studios workspaces	61/34%	48/27%	68/40%
19. 100 seat video/film screening room	74/42%		69/39%
20. Library		60/34%	69/39%
21. Multi-purpose festival space	73/41%		71/40%
22. Lobby areas		72/41%	75/42%
23. Outdoor plazas or gardens	53/30%		74/42%





SECTION X  
YBC EDUCATION FACILITY  
COMMUNITY AND EDUCATION ORGANIZATIONS - 7 Respondents

YBC EDUCATION FACILITY ASSUMPTIONS

The assumptions for this study are that there will be 9,000 square feet of space which can be used for arts education and other educational activities by artists, school children, seniors, and the general public. This assumes that the facilities are open to the public, are professionally staffed and are complete with arts and crafts, video, film, and other needed equipment.

In addition to this specific education facility, the study assumes that other cultural facilities at YBC (galleries, theatres, library, festival/multi-use space, etc.) could also be used for educational activities.

School	Non-Profit Organization	College/University	Museum/Gallery
1 14%	4 57%	1 14%	1 14%

CURRENT EDUCATION PROGRAM

- Total number of students per year?  
(a) Over 1,000 6/86% (b) 500-999 1/14%
- Number of classrooms or spaces used for educational activities?  
(a) 1-5 2/29% (b) Over 30 2/29%
- Total number of square feet in current facility (classrooms, workshops, storage - exclusive of administration)?  
(a) Less than 2,500 4/57% (b) Over 20,000 2/29%





4. Total number of classroom hours occupied per week (for all classrooms combined)?  
(a) Over 100 3/43% (b) 21-40 2/29%
5. Do you expect to need additional classrooms of spaces for educational activities in the next three years?  
(a) Yes 3/43% (b) No 3/43%
6. What is the % increase in number of students projected?  
(a) 10-15% increase 4/57%
7. Current facilities used:  
(a) Rented 3/43%
8. Cost per month:  
(a) Under \$1,000 4/57%
9. What effect would the addition of similar facilities and/or activities in YBC have on your work?  
(a) Major positive effect 3/43% (b) Little 2/29%

PROJECTED USE OF EDUCATION FACILITY AT YBC

10. If space designed and equipped for educational activities were available at YBC, would you wish to move your regular educational program to this location?  
(a) Yes, a few activities from time to time 3/43% (b) Some on a rotating basis 1/14%  
(c) Yes, activities on an ongoing basis 1/14%
11. How many times per year would you use the YBC education facilities (in any way)?  
(a) 1-2 times a year 3/43%
12. How many persons on an average would be involved in each activity?  
(a) 21-30 3/43%
13. Would you pay a use fee (per student or flat rate) for use of the facility?  
(a) Yes 4/57%



SECTION XI  
LIBRARY FACILITY  
ARTS ORGANIZATIONS, ARTISTS, AND GENERAL USERS - 175 Respondents

YBC LIBRARY ASSUMPTIONS

The assumptions used for this study are that there is 6,000 square feet set aside for a resource/research center type library focusing specifically on the performing and visual arts, film and video, crafts, etc. It assumes that the library will be professionally staffed, and contain audio/visual equipment available for use in the facility. It assumes the facility will be open for use by the public.

	Theatre	Dance	Music	Combination	Service		Presenter	Other	Independent Artist	Non-Profit Org.
					Organization	Organization				
17 10%		23 13%	16 9%	10 6%	3 2%		2 1%	7 4%	40 23%	12 7%
Commercial Business			Crafts		School College University	Artists Books/ Literature/ Architecture			Museum/ Gallery	Video/Film/ Perf. Arts
4 2%			5 3%	4 3%	2 1%				25 14%	5 3%

1. How often do you use any Bay Area Library for any purpose?  
 (a) Less than 10 times per year 46/26% (b) One time per week 32/18%  
 (c) One time per month 30/17%



2. What type of library do you use most often?  
 (a) Public library 85/49% (b) College 46/26%
3. What specific department do you frequent most?  
 (a) Arts 107/61% (b) Fundraising information 19/11%
4. How often do you take groups to the library?  
 (a) Not at all 112/64%
5. Would you use a resource center type library? If so, for what primary purpose?  
 (a) Research 103/59% (b) Keeping up to date (periodicals) 22/13%
6. In what primary discipline would you use the resource center library?  
 (a) Visual Art 48/27% (b) Music 26/15% (c) Film/Video 19/11%
7. How many hours would you use such a facility per week?  
 (a) 1-5 hours 70/40% (b) Less than 1 hr per wk. 68/39%
8. Would you be willing to pay admission for general use?  
 (a) No 81/46% (b) \$1.00 33/19%
9. Would you be willing to pay for specific use of listening/video/film equipment?  
 (a) Yes 93/53%
10. Would you pay a membership fee which would allow you full use of all services at no other cost?  
 (a) Yes 117/67%
11. Would you use this facility if it were only a reference library, not a lending library?  
 (a) Yes 139/79%
12. Do you believe an arts library at YBC is:  
 (a) Nice to have but not essential 78/45% (b) Critically important 70/40%



SECTION XII  
LIBRARY FACILITY  
INFORMATION FROM OTHER LIBRARIES - 6 Respondents

YBC LIBRARY ASSUMPTIONS

The assumptions used for this study are that there is 6,000 square feet set aside for a resource/research center library focusing specifically on the performing and visual arts, film and video, crafts, etc. It assumes that the library will be professionally staffed, and contain film, video and audio visual equipment available for use in the facility. It assumes the facility will be open for use by the public.

1. Does your facility contain a special section for the performing and visual arts?  
(a) Yes 5/83%

DOES YOUR FACILITY CONTAIN:

2. Recordings	(a) Yes for reference use only	3/50%
3. Video Tapes	(a) Yes for reference use only	4/67%
4. Slides	(a) Yes for reference use only	4/67%
5. Films	(a) Yes for reference use only	4/67%
6. Music scores	(a) Yes for reference use only	2/33%

DOES YOUR FACILITY CONTAIN SPACE AND EQUIPMENT ALLOCATED TO:

7. Reading	(a) Yes	4/67%
8. Listening	(a) Yes	3/50%





9. Viewing (a) Yes 2/33%
10. Meeting rooms (a) Yes 4/67%
11. All the above (a) Yes 3/50%
12. If groups use your facility, generally speaking how large is the average group?  
(a) 11-20 2/33% (b) 21-40 2/33%
13. If an arts library/resource center were located in YBC, please estimate how you feel it would affect the use of the arts component in your facility.  
(a) No significant change 4/67%
14. How much are your arts facilities in use?  
(a) Extensively 4/67%
15. If you keep user statistics, please indicate the total number of users last year.  
(a) Over 20,000 3/50% (b) Under 1,000 2/33%
16. Do you expect a change in the number of users over the next 3 years?  
(a) Increase 6/100%
17. What is the budget for your total facility?  
(a) Over \$100,000 4/67%
18. Approximately what % of the total budget is allocated to the arts? 1/17%  
(a) All 3/50% (b) 5-10% (c) 50%



SECTION XIII  
FESTIVAL/MULTI-PURPOSE SPACE - 180 Respondents

FESTIVAL/MULTI-PURPOSE SPACE ASSUMPTIONS

Although this facility was not originally included in the initial Redevelopment Agency planning document as one of the facilities recommended for inclusion within the YBC cultural program, conversations with the developer, Olympia and York, have suggested that a multi-purpose space should be considered within YBC. There is a limit to the total amount of space that can be allocated to cultural facilities. Your response therefore, to the following questions will assist in determining the demand for such a space.

The assumptions for this study are that there is a festival/multi-purpose space of at least 10,000 sq. ft., having a 25 ft. high, clear span ceiling, collapsable seating, good lighting, dressing rooms and back-up food preparation and storage. The facility would be suitable for performances, concerts, theatre, readings, exhibits, etc. Uses might include: festivals, fundraising events, dances, seminars, receptions, etc. The facility could accommodate between 300-500 people depending on the set-up, which could include from raked seating to salon and cabaret (tables and chairs). The facility would be available for arts and non-arts uses, and would be accessible to the community-at-large.

	Theatre	Dance	Music	Combination	Service			School	Festival Other	Independent Artist
					Organizations	Presentors				
18 10%		24 13%	17 9%	10 6%	5 3%	2 1%		3 2%	5 3%	37 21%
Non-Profit Org.	Commercial Business	Crafts	College/ University	Artist Books/ Literature/ Architecture	Museum/ Gallery	Video/Film/ Perf. Arts	Community Center	Library		
12 24 44	3 2%	5 3%	1 1%	2 1%	25 14%	5 3%	2 1%			4 2%



### CURRENT FESTIVAL ACTIVITY

1. Do you currently use multi-purpose space in addition to your regular space, for any of your activities during the year?  
(a) Yes 113/63% (b) No 55/31%
2. If so, for what type of activity?  
(a) Special performance/exhibitions 65/36% (b) Benefits/fundraising events 26/14%
3. How many times per year do you generally use multi-purpose type space?  
(a) NA 59/32% (b) 2-4 times a year 58/32% (c) More than 4 times a year 47/26%

### PROJECTED USE OF MULTI-PURPOSE FESTIVAL SPACE AT YBC

4. If you would use the multi-purpose space, what types of activity would you use it for most frequently?  
(a) Performing arts performances 42/25% (b) Fundraising events 26/14%  
(c) Video/Film Events 21/12%
5. Assuming that each activity occurs for one day only, how often would you probably use the space within any given year?  
(a) 1-3 times per year 82/46% (b) Less than once per year 22/12%  
(c) More than 6 times per year 14/8%
6. Since the space is flexible, which one of the following configurations would you most probably use most often?  
(a) Raked seating (standard theatre type) 52/29% (b) NA 48/27%  
(c) Cabaret (tables and chairs) 35/19%
7. Would your activity be free to the public or would you charge a fee for admission?  
(a) Both, depending on event 68/38% (b) Charge fee 46/26%
8. Would you pay a reasonable fee for use of such a facility at YBC?  
(a) Yes 109/61% (b) No 19/11%
9. Assuming that the Festival space would operate for approximately 18 hours per day and through the weekends, what time of the day would you most likely use the space?  
(a) Evenings 7-9 68/38% (b) Afternoons 1-4 22/12% (c) Mornings 9-12 10/6%



10. Assuming the space could be partitioned off, would you be willing to share space and/or programming with other organizations at the same time?  
(a) Depends on event 82/46% (b) No 33/18% (c) Yes 20/4%
11. Would you use the festival space during the same period of time that you might also be using one of the other cultural facilities (theatres, gallery, etc.)?  
(a) Yes 70/39% (b) No 49/27%





SECTION XIV  
PERFORMING ARTS ORGANIZATIONAL INFORMATION - 33 Respondents  
SUMMARY QUESTIONNAIRE

YBC PERFORMING ARTS THEATRES ASSUMPTIONS

The assumptions used for this study are that there will be a 1,000 seat proscenium theatre and a 400 seat theatre which are professionally operated and fully equipped complete with state of the art lighting, sound, and stage equipment, including adequate wing space, fly space, orchestra pit, dressing rooms, etc.

The study assumes use by non-commercial and commercial dance, music and dramatic arts organizations, independent artists, and occasional use by community organizations.

Use of the theatres assumes a variable rental rate structure (reduced rates for nonprofit, and standard rates for commercial users), and also considers subsidization of some users. Use of the theatres also assumes organizations will either self-produce in the facilities, or in some cases, be produced by YBC.

Theatre	Dance	Music	Combination	Presenter	School	Community Center	Other
7 21%	6 18%	13 39%	3 9%	1 3%	1 3%	1 3%	1 3%

CURRENT PROGRAM

1. What is the current price range for individual tickets to your events (pick range closest to yours)?  
 (a) \$3-7 16/48% (b) Free admission 8/24%



2. Total number of individual tickets sold during your last full fiscal year?  
 (a) NA/Free 9/27% (b) 1,000-1,999 7/21% (c) 500-999 5/15%  
 (d) 500 or less 4/12%
3. What is the seating capacity of the theatre or space in which you give the majority of your annual performances?  
 (a) 100-199 10/30% (b) 99 or less 5/15% (c) 300-499 4/12%
4. Is your performance space?  
 (a) Rented/leased 23/70%
5. Average total number of individual performances given each year?  
 (a) 1-10 15/45%
6. How many different productions/programs does this typically represent in one year?  
 (a) 1-3 16/48%

PLEASE INDICATE YOUR % OF TOTAL ATTENDANCE CAPACITY FOR YOUR LAST FISCAL YEAR AND PROJECTED FOR THIS FULL FISCAL YEAR.

7. Last Full Fiscal Year  
 (a) Over 80% 6/18% (b) 41-50% 4/12% (c) 76-80% 4/12%  
 (d) 66-75% 2/6%
8. Current Full Fiscal Year  
 (a) 76-80% 5/15% (b) Over 80% 5/15%
9. Usual performance schedule (pick schedule closest to your own)?  
 (a) Friday-Sunday 12/36% (b) Thursday-Sunday 6/18%
10. What type of performance space do you primarily use now?  
 (a) Proscenium Theatre 14/42% (b) Flexible space (not black box) 7/21%  
 (c) Warehouse 7/21%
11. Is space:  
 (a) Non-Union 22/67% (b) Combination Union and Non-Union 5/15%



12. Per performance  
(a) NA (no rent) 11/33% (b) \$100-150 6/18%
13. Per month  
(a) NA (no rent) 22/66% (b) Less than \$99 4/12%
14. Which of the two theatres would you be most likely to use?  
(a) 400 seat theatre 18/55% (b) Both 6/18% (c) 1,000 seat theatre 5/15%
15. If, in your opinion, a 400-seat theatre is not an appropriate size to provide for maximum success for your type of activity, which of the following is better for you (select closest)?  
(a) 600 seats 8/24% (b) Less than 200 seats 6/18% (c) 250 seats 6/18%
16. If, in your opinion, a 1,000-seat theatre is not an appropriate size to provide for maximum success for your type of activity, which of the following is better for you (select closest)?  
(a) 750-850 seats 7/21% (b) 850-950 seats 2/6% (c) Over 1400 seats 2/6%

PLEASE ESTIMATE HOW MANY TIMES PER YEAR YOU MIGHT USE THE 400 SEAT THEATRE BEGINNING 1985-86.

17. Total number of rehearsals?  
(a) 1-5 13/39% (b) 6-10 5/15%
18. Total number of performances?  
(a) 1-5 13/39% (b) 6-10 6/18%
19. Total number of different productions/programs?  
(a) 1-5 21/64% (b) 6-10 3/9%

PLEASE ESTIMATE HOW MANY TIMES PER YEAR YOU MIGHT USE THE 1,000 SEAT THEATRE BEGINNING IN 1985-86.

20. Total number of rehearsals?  
(a) NA 21/63% (b) 1-5 6/18%
21. Total number of performances?  
(a) NA 17/51% (b) 1-5 9/27%





22. Total number of different productions/programs?  
 (a) NA 17/51% (b) 1-5 12/36%
23. To provide for maximum success for your type of activity, which of the following stage configurations is best for you?  
 (a) Proscenium 19/58% (b) Thrust 6/18% (c) Multi-purpose 6/18%
24. Width (proscenium opening)  
 (a) 40 feet 10/30% (b) 30 feet 10/30%
25. Depth  
 (a) 30 feet 14/42% (b) 40 feet 8/24%
26. How much thrust do you need in front of house curtain (from house curtain to apron)?  
 (a) 8-12 feet 13/29% (b) NA 9/27%
27. Use/need cyclorama?  
 (a) Yes 16/48% (b) No 4/12%
28. Use/need scrim?  
 (a) Yes 16/48% (b) No 3/9%
29. Maximum number of lines (exclusive of electrics) desired.  
 (a) Do not use 18/54% (b) 40 8/24% (c) 50 4/12%





## SECTION XV

### SUMMARY COMMENTS AND OTHER OBSERVATIONS

This section of the questionnaire was included in every Survey packet. The purpose was two fold: (1) to have the respondents rank in priority order all of the proposed facilities; and (2) to give them a chance for narrative response.

Given the options listed below (A-D), the respondents were asked to prioritize their potential use of the following eight facilities:

1. 1000 Seat Theatre
2. 400 Seat Theatre
3. 100 Seat Video/Film Screening Facility
4. Museum/Gallery
5. Studio Workspaces
6. Library
7. Education Facility
8. Festival/Multi-Purpose Facility

#### Options

- (A) Most frequently: (at least twice or three times per year, and more if facilities were available).



(B) Frequently: (once or less per year, or as an additional space while using one of the other eight facilities listed above.

(C) Seldom: (definitely less than one time per year; more likely once in two or three years).

(D) Never: (for whatever reason, you would see no use of the facility either in your personal or professional work, or that of your group or organization).

The chart which follows indicates all responses, i.e. which of the facilities respondents would use Most Frequently, Frequently, Seldom, and Never. They are then ranked from one to four accordingly. The first number listed is the total number of responses to the question. The second number is the percentage of the total responses which that number represents. For example, under the 1000 Seat Theatre column line 1. 20/13% indicates that 20 respondents representing 13% of all respondents to both the question ("Most Frequently") and the rank (number 1. - 154 responses) would use the 1000 Seat Theatre "most frequently" of all facilities, at least 2 or 3 times a year or more if the facility were available.



## Results

No matter what form was used to generate responses to the configuration and use of the various proposed facilities, the results were consistent throughout. The chart reflects this. The Summary Section gave the greatest opportunity for latitude of response, and narrative comment. The combined analysis supports all other data as developed in the Questionnaire and that gained through the interview process.

In looking at the Festival Space it should be remembered that respondents were enthusiastic about the space for adjunct activities, but they were only minimally supportive in terms of use as a performance space. The Studio Workspaces had very little support for the uses suggested in the Blue Book, and the same applied to the Education Space. In terms of overall use of the theatres, the 400 Seat Theatre received an almost two-to-one response over the 1000 Seat Theatre (16% to 9%). It is interesting to note that in the combined "Frequently" column, the Library received the highest positive response (127/17%) and the Studio Workspaces the lowest positive response with 59/8%.

To reiterate, the Summary Section provided an opportunity for respondents to prioritize their use of the proposed facilities, as



well as to offer narrative comments and suggestions for changes or addition to the facilities, proposed in the Blue Book. Analysis of these findings corroborate the results of both the interviews and statistical surveys.





SUMMARY COMMENTS AND OTHER OBSERVATIONS

SECTION XV

194 RESPONDENTS

	<u>Theatre</u> <u>1000</u>	<u>Theatre</u> <u>400</u>	<u>Video/Film</u>	<u>Gallery</u>	<u>Studios</u>	<u>Library</u>	<u>Education</u>	<u>Festival</u>	<u>Total</u>
<u>"Most Frequently"</u>									
1.	20/13%	37/24%	21/14%	22/14%	12/8%	18/12%	16/10%	8/5%	154
2.	6/5%	17/13%	19/15%	12/9%	14/11%	25/19%	11/8%	27/21%	136
3.	4/4%	11/11%	13/13%	8/8%	4/4%	33/32%	13/13%	18/17%	104
4.	2/3%	6/8%	8/11%	8/11%	4/6%	16/22%	17/24%	11/15%	72
<u>Sub Total</u>	32/7%	71/15%	61/13%	50/11%	34/7%	92/20%	57/12%	64/14%	461
<u>"Frequently"</u>									
1.	20/16%	28/23%	14/11%	19/15%	7/6%	8/6%	14/11%	14/11%	124
2.	9/11%	13/16%	10/12%	8/10%	10/12%	10/12%	9/11%	12/15%	81
3.	2/4%	4/8%	5/10%	7/13%	3/6%	8/15%	11/21%	12/23%	52
4.	0/0%	1/4%	2/8%	1/4%	5/19%	9/35%	4/15%	4/15%	26
<u>Sub Total</u>	31/11%	42/16%	31/11%	35/12%	25/9%	35/12%	38/13%	42/15%	283
<u>Total</u>	63/9%	117/16%	92/13%	85/11%	59/8%	127/17%	95/13%	106/14%	744
<u>"Seldom"</u>									
1.	36/32%	11/10%	11/10%	11/10%	9/8%	5/4%	13/11%	18/16%	114
2.	6/12%	10/20%	7/14%	13/26%	1/2%	3/6%	4/8%	6/12%	50
3.	1/4%	0/0%	9/32%	2/7%	6/21%	3/11%	5/18%	2/7%	28
4.	0/0%	2/11%	4/22%	2/11%	1/6%	4/22%	2/11%	3/17%	18
<u>Sub Total</u>	43/20%	23/11%	31/15%	28/13%	17/8%	16/8%	24/11%	29/14%	210
<u>"Never"</u>									
1.	31/32%	3/3%	5/5%	17/17%	24/24%	3/3%	9/9%	6/6%	98
2.	4/7%	9/16%	3/5%	15/27%	20/36%	1/2%	2/4%	2/4%	56
3.	0/0%	1/4%	3/12%	4/15%	11/42%	3/12%	3/12%	1/4%	26
4.	1/6%	0/0%	6/38%	1/6%	0/0%	0/0%	2/13%	6/38%	16
<u>Sub Total</u>	36/18%	13/7%	17/9%	37/19%	55/28%	7/4%	16/8%	15/8%	196
<u>Total</u>	79/20%	34/8%	48/12%	65/16%	72/18%	23/6%	40/10%	44/11%	406



SECTION XVI  
PRODUCERS/PRESENTORS/FACILITIES - 21 Respondents

YBC PERFORMING ARTS THEATRES ASSUMPTIONS

The assumptions used for this study are that there will be a 1,000 seat proscenium theatre and a 400 seat theatre which are professionally operated and fully equipped complete with state of the art lighting, sound, and stage equipment, including adequate wing space, fly space, orchestra pit, dressing rooms, etc.

The study assumes use by non-commercial and commercial dance, music and dramatic arts organizations, independent artists, and occasional use by community organizations.

Use of the theatres assumes a variable rental rate structure (reduced rates for nonprofit, and standard rates for commercial users), and also considers subsidization of some users. Use of the theatres also assumes organizations will either self-produce in the facilities, or in some cases, be produced by YBC.

Theatre	Dance	Music	Combination	Service Organization	Other	Community Center
2 10%	1 5%	5 24%	8 38%	2 10%	2 10%	1 5%

1. Are you currently involved with any major capital improvements/changes/additions (construction, renovation, remodeling, etc.)?

(a) Performance/Exhibition 4/19% (b) Other 4/19%

2. Total costs of capital improvement project?

(a) Over \$1 million 3/14% (b) \$70,000-89,999 2/10% (c) \$250,000-\$1 million 2/10%



3. What is the average price range for individual tickets to your events (pick range closest to yours)?  
 (a) \$3-7 4/19% (b) \$4-8 4/19% (c) \$8-14 4/19%
4. Please estimate what your price range will probably be 3 years from now.  
 (a) \$5-10 6/29% (b) \$10-20 4/19%
5. Total number of individual tickets you expect to sell this fiscal year?  
 (a) Over 25,000 7/33% (b) 10,000-24,999 5/24%
6. What is the seating capacity of the theatre or space in which you give the majority of your annual performances?  
 (a) 300-499 4/19% (b) Over 2,000 4/19%
7. Average total number of individual performances given each year?  
 (a) Over 50 8/38% (b) 1-10 5/24%
8. How many different productions/programs does this typically represent in one year?  
 (a) More than 10 10/48% (b) 1-3 5/24%
9. Do you expect an increase in the number of individual performances over the next 3 years?  
 (a) Stay about the same 10/48% (b) Increase by 11-15 3/14%  
 (c) Increase by more than 20 3/14%
10. What type of performance space do you primarily use now?  
 (a) Proscenium Theatre 10/48%

THEATRES AT YBC: YOUR PROJECTIONS AND RECOMMENDATIONS

11. Which of the two theatres described above would you be most likely to use? (c) Neither 4/19%  
 (a) 1,000 seat theatre 6/29% (b) 400 seat theatre 4/19%
12. If, in your opinion, a 400-seat theatre is not an appropriate size to provide for maximum success for your type of activity, which of the following is better for you (select closest)?  
 (a) 600 seats 8/39% (b) 250 seats 3/14%
13. If, in your opinion, a 1,000-seat theatre is not an appropriate size to provide for maximum success for your type of activity, which of the following is better for you (select closest)?  
 (a) Over 1,400 seats 7/33% (b) 1,200 seats 2/10% (c) 1400 seats 1/5%





14. To provide for maximum success for your type of activity, which of the following stage configurations is best for you?  
 (a) Proscenium 10/48% (b) Multi-purpose space 5/24%

PLEASE INDICATE PREFERRED STAGE SIZE

15. Width (proscenium opening)  
 (a) 40 feet 6/29% (b) 50 feet 4/19%
16. Depth  
 (a) 40 feet 7/33% (b) 30 feet 4/19%
17. Wings Right & Left  
 (a) 30 feet 10/48%
18. How much thrust do you need in front of house curtain (from house curtain to apron)?  
 (a) 8-12 feet 7/33% (b) 12-16 feet 6/29%
19. Maximum number of lines (exclusive of electrics) desired?  
 (a) 50 9/43% (b) NA 9/43%

PROJECTED USE OF MULTI-PURPOSE FESTIVAL SPACE AT YBC

ASSUME THAT A FESTIVAL/MULTI-PURPOSE SPACE COULD BE INCLUDED AS PART OF YBC. WOULD YOU AS A PRODUCER BE LIKELY TO USE A MULTI-PURPOSE SPACE FOR ANY OF THE FOLLOWING:

	<u>Yes</u>	<u>No</u>
20. Performing arts performance	9/43%	5/24%
21. Visual arts exhibits	5/24%	13/64%
22. Video/film events	7/33%	10/48%
23. Performance art	6/29%	10/48%
24. Lecture/demos	9/43%	6/29%
25. Fundraising events	10/48%	8/38%
26. Receptions	11/52%	8/38%









